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PRACTICAL INSTRUCTIONS

IN

HARMONY,

UPON THE

PESTALOZZIAN

OR

INDUCTIVE SYSTEM;

TEACHING

MUSICAL COMPOSITION

AND THE ART OF

Extemporizing Interludes and Voluntaries.

BY

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BOSTON:
OLIVER DITSON AND COMPANY,
277 WASHINGTON STREET.
NEW YORK: C. H. DITSON & CO.,
711 BROADWAY.

Entered according to Act of Congress in the year 1855, by OLIVER DITSON, in the Clerk's Office of the District Court of the District of Massachusetts.

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PREFACE.

This work is designed for the class of persons designated in the language of music teachers as "new beginners." It professes to impart a knowledge of Harmony, not by essays upon the various departments, but by exercises which the student is to write,—or so to speak, by a progressive series of problems which the student must solve. The text throughout, has for its sole object the explanation of the principles which must be understood in order to write the next succeeding exercise. In many instances, part of a rule or principle is explained, while the remaining parts, or the exceptions, are not given until long afterwards, for the reason that a knowledge of them is not necessary in order to write the next exercise. The utmost simplicity of language has been used in the explanations, and an attempt made to guard against misapprehension, even on the part of an undisciplined mind. It is no part of the design of the work to advocate any particular theory, or to take sides on any disputed harmonic point. On those points on which theorists disagree, the explanation which at first sight has appeared most plausible has been adopted, but no particular investigation of the merits of the different theories has been made, nor is any opinion in reference to them intended to be expressed. With regard to sources of information, the author will merely state that he studied for some time with Xavier Schnyder Von Wartensee, a celebrated theorist in Germany, and has read most works upon Harmony, published in the English and German languages.

INTERLUDES AND VOLUNTARIES.

Extemporising interludes and voluntaries, is in reality composing music, consequently precisely the same course of study is necessary that is required to learn to write music,—at least, the most thorough method for learning to extemporise well, is to learn to write music well, or in other words, to study this book through just as it is. If, however, the student wishes to attend only to those departments of the subject of Harmony which have a direct bearing upon the subject of extemporising interludes and voluntaries, he can observe the following directions. On page 23 two chords only are used, but each measure may be said to form a complete interlude. As soon as these two chords are learned, invent other interludes with them, and as fast as new chords are learned, invent interludes which shall include them. In all places where the direction is given to "compose tunes and pieces," invent interludes and voluntaries instead. As soon as the invention of interludes is commenced, read the remarks on cadences on pages 143 and 205, and always close with a perfect or a plagal cadence. After becoming familiar with major and minor common chords, study chapter XLIII, and introduce passing notes in the invention of interludes. In all places where the direction is given to examine music, (as on page 106,) examine written interludes and voluntaries instead, noticing the chords and passing notes which compose them.

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EXPLANATION.

A knowledge of Harmony, consists in an acquaintance with all the chords into which the tones of the scale can be combined, and a familiarity with the effect produced by their various progressions. Experience in teaching has proved that the most familiar acquaintance with the rules is insufficient to enable the pupil to write correctly or fluently. A course of mental discipline seems necessary to impress the principles of Harmony upon the mind, and impart a familiarity with the effects produced by the different chords and progressions, which is as indispensable to the musical composer as a familiarity with the signification of words is to an author. The course contained in this work is intended to discipline the mind, and impart a knowledge of the subject, not by rules and principles to be committed to memory, but by progressive exercises which must be worked out. Before commencing this study, students must be familiar with the Elementary Principles of music. Those who have studied Thorough Base (see pages 207 and 208,) can omit the first nine chapters and commence with chapter X. Where it has been necessary to use terms connected with the Elementary principles, the expressions common in the church music books published in Boston and New York have been employed, and the notation taught in them adopted. The paragraphs in large type partake of the nature of rules. Those in smaller type are explanations or directions.

TO TEACHERS.

The author has had much experience in teaching Harmony, and is confident that this method is easy of explanation, and certain in its results, and that it is impossible for any student to work out the exercises correctly, in accordance with the directions, without acquiring a practical knowledge of the subject. Teachers who are accustomed to use other terms than those employed in this work, may at first be embarrassed by them. The terms employed in all English works are objectionable, scarcely any of them conveying the ideas sought to be conveyed by them. The term "consecutive fifth," for example, conveys a very faint idea of its meaning to a mind ignorant of the subject of harmony. So with most of the other terms. The plan adopted in this work is to explain the rules and principles in language which unmistakably conveys the correct meaning, afterwards "relapsing" into the terms most frequently used in other works.

TO STUDENTS WITHOUT A TEACHER.

The utmost care must be used not to leave a chapter until it is perfectly understood, nor until every direction in it has been complied with. If this is done, each chapter will be but a small advance upon the previous one. If two or three chapters are imperfectly learned, it will be almost impossible to proceed farther. In the explanations it is taken for granted that all that has been explained in previous chapters is remembered. If the student is required to do anything which is not explained in the chapter he is studying, it is because it has been explained previously, and if he has forgotten it, he must review the chapters which he has already studied

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INSTRUCTIONS IN HARMONY.

CHAPTER I.

LETTERS COMPOSING THE COMMON CHORDS.

A COMMON CHORD is composed of three letters, so arranged that he second letter is at the interval of a *third*, and the third letter at the interval of a *fifth*, from the first letter.

The first (or lowest) letter of a chord is called the FUNDAMENTAL (or chief) NOTE.

Chords are named after the letters which form their fundamental notes; thus, if A is the fundamental note, the chord is named the chord of A, &c.

There are seven common chords, (one being named after each letter in the scale,) viz., the common chord of A, the common chord of B, the common chord of C, the common chord of D, the common chord of E, the common chord of F, and the common chord of G.

If the fundamental note of a chord is A, what is the name of the chord? B? C? D? E? F? G?

What letters compose the common chord of A?

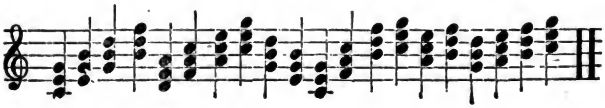
ANS.—A, C, E, because, in the common chord of A, A is the fundamental note, and C and E are the letters which are at the intervals of a third and fifth from A.

What letters compose the common chord of B? C? D? E? F? G?

CHAPTER II.

COMMON CHORDS INDICATED BY A FIGURED BASE.

Give the names of the following common chords.



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The first of the foregoing chords is the common chord of C. It is a *common* chord because it consists of three letters, the second and third of which are at the intervals of a third and fifth from the fundamental (or lowest) note. It is the common chord of C, because C is the fundamental note.

Chords are frequently indicated by figures placed under the base.

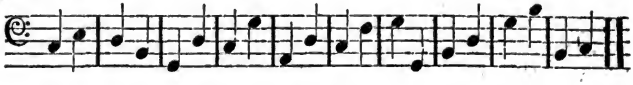
In common chords, the base note of each chord is either the fundamental note, or the third or fifth letter from the fundamental note.

In common chords, when the base note is the fundamental note, it is not figured.

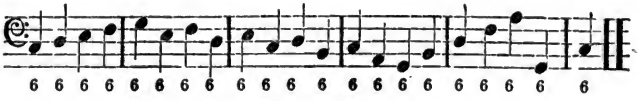
In common chords, when the base note is the third from the fundamental note, it is figured 6.

In common chords, when the base note is the fifth from the fundamental note, it is figured $\frac{6}{4}$.

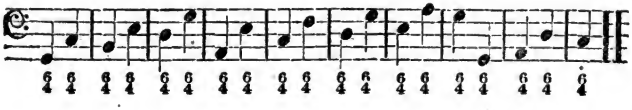
Name the chords indicated by the following base notes. Each note has no figure under it, and consequently each is the fundamental note of a common chord, i.e., the first indicates the common chord of C, the second the common chord of E, &c.



Name the chords indicated by the following base notes. Each note has the figure 6 under it, and consequently each is the third letter above the fundamental note, i.e., the first indicates the common chord of A, the second the common chord of B, &c.



Name the chords indicated by the following base notes. Each note has the figures $\frac{6}{4}$ under it, and consequently each is the fifth letter above the fundamental note, i.e., the first indicates the common chord of C, the second the common chord of F, &c.



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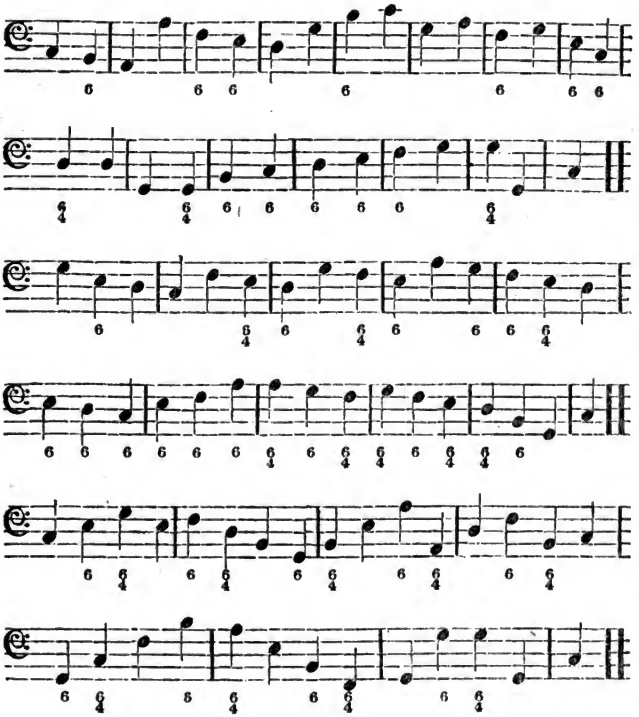
Exercise in naming the following chords until the names are given with fluency.



CHAPTER III.

LETTERS COMPOSING THE CHORDS OF THE SEVENTH.

A CHORD OF THE SEVENTH is composed of four letters, so arranged that the second letter is at the interval of a *third*, the third letter at the interval of a *fifth*, and the fourth letter at the interval of a

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seventh from the fundamental note. In other words, a chord of the seventh is composed of a common chord, with a letter added to it which is at the interval of a seventh from the fundamental note.

There are seven chords of the seventh, viz., the chord of the seventh of A, the chord of the seventh of B, the chord of the seventh of C, the chord of the seventh of D, the chord of the seventh of E, the chord of the seventh of F, and the chord of the seventh of G.

What letters compose the chord of the seventh of A ?

Ans.—A, C, E, G,—because, in the chord of the seventh of A, A is the fundamental note, and C, E and G, are the letters which are at the intervals of *third*, *fifth* and *seventh* from A. Or, in other words, because A, C and E form the common chord of A, and G is the letter which is at the interval of a seventh from the fundamental note (A).

What letters compose the chord of the seventh of B? C? D? E? F? G?

CHAPTER IV.

CHORDS OF THE SEVENTH INDICATED BY A FIGURED BASE.

In chords of the seventh, the base note is either the fundamental note, or the third, fifth or seventh letter from the fundamental note.

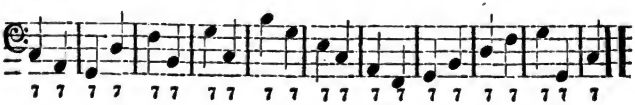
In chords of the seventh, when the base note is the fundamental note it is figured 7.

In chords of the seventh, when the base note is the third from the fundamental note it is figured $\frac{6}{5}$.

In chords of the seventh, when the base note is the fifth from the fundamental note it is figured $\frac{4}{3}$.

In chords of the seventh, when the base note is the seventh from the fundamental note it is figured $\frac{4}{2}$.

Name the chords indicated by the following base notes. Each note has the figure 7 under it, and consequently each is the fundamental note of a chord of the seventh, i.e., the first is the chord of the seventh of C, the second the chord of the seventh of A, &c.



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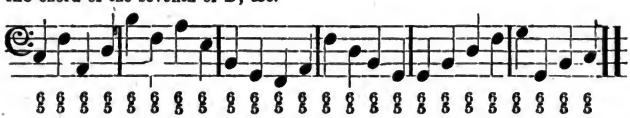
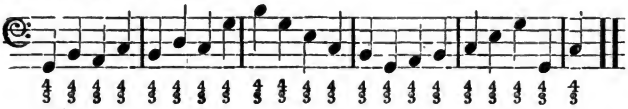
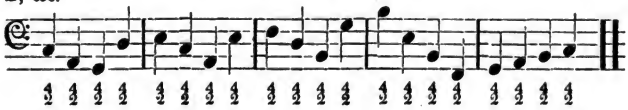
Name the chords indicated by the following base notes. Each note has the figures $\frac{6}{5}$ under it, and consequently each is the third letter above the fundamental note, i.e., the first indicates the chord of the seventh of A, the second the chord of the seventh of D, &c.



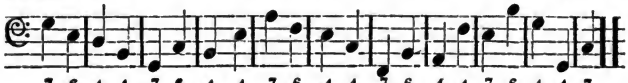
Name the chords indicated by the following base notes. Each note has the figures $\frac{4}{3}$ under it, and consequently each is the fifth letter above the fundamental note, i.e., the first indicates the chord of the seventh of C, the second the chord of the seventh of E, &c.

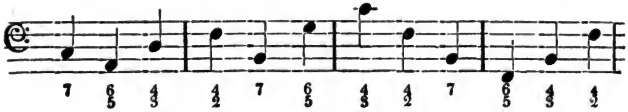


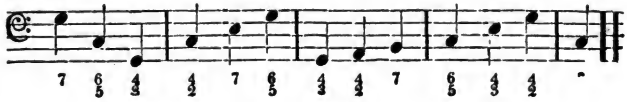
Name the chords indicated by the following base notes. Each note has the figures $\frac{4}{2}$ under it, and consequently each is the seventh letter above; or (which is the same thing,) the next letter below the fundamental note, i.e., the first indicates the chord of the seventh of D, the second the chord of the seventh of B, &c.



Exercise in naming the following chords, until it can be done with perfect fluency.







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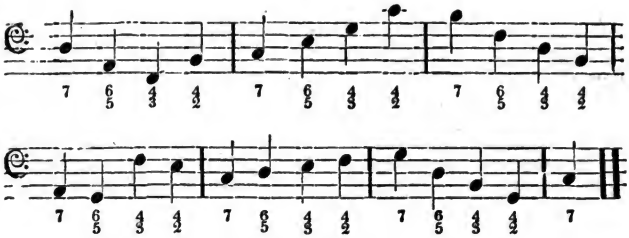
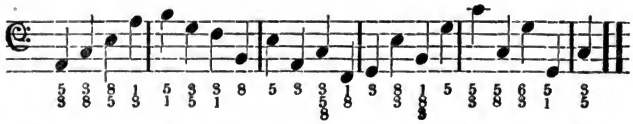


CHAPTER V.

FURTHER REMARKS IN RELATION TO COMMON CHORDS.

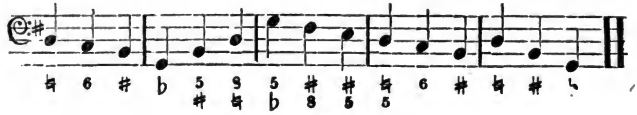
When one or more of the figures 1, 3, 5, 8, are placed under a base note, the name of the chord is the same that it would be if these figures were not expressed.

Name the chords indicated by the following base notes. Each note has one or more of the figures 1, 3, 5, 8, under it, and, consequently, each indicates the same chord that it would if no figure was under it, i.e., the first indicates the common chord of A, the second the common chord of C, &c.



♯, ♭, or ♮, when standing alone under a base note, or when placed under or over a figure, indicates that the letter which is at the interval of a *third* from the base note is ♯, ♭, or ♮.

Name the chords indicated by the following base notes, and tell what letter in each is ♯, ♭, or ♮. The first base note indicates the common chord of D, with F♮. The fifth base note indicates the common chord of B, with D♯; the 5 indicates that the chord is the same it would be if no figure was under it; and the ♯ indicates that the letter which is at the interval of a third from the base note is ♯



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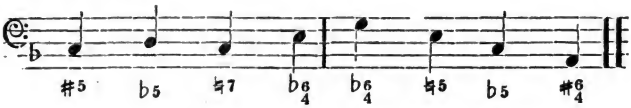
♯, ♭, or ♮, when placed at the left hand of a figure, indicates that the letter which is at the interval from the base note denoted by the figure is ♯, ♭, or ♮.

Name the chords indicated by the following base notes, and tell what letter in each is ♯, ♭, or ♮.



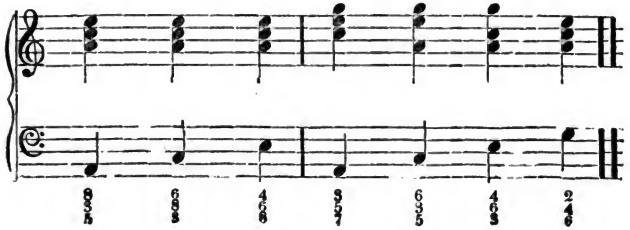
Ans.—The first is the common chord of C, with G♯. The second is the common chord of D, with A♭. The third is the chord of the seventh of C, with B♮. The fourth is the common chord of A, with C♭. The fifth is the common chord of C, with E♭. The sixth is the common chord of E, with B♮. The seventh is the common chord of C, with G♭. The eighth is the common chord of D, with F♯.

Remark. The ♯, ♭, or ♮, does not alter the meaning of the figures, as previously explained. Thus, ♯6 means, first, that the base note is the third letter from the fundamental note, (i.e., just what 6 alone means;) second, that the letter which is at the interval of a sixth from the base note is ♯.

CHAPTER VI.

ORIGINAL USE OF FIGURES.

When figures were first used to indicate chords, three figures were undoubtedly placed under each base note. The base note was considered as always the fundamental note, and the chord was considered as being composed of the base note, with the letters which formed the intervals from the base note expressed by the figures.



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In the above example the figures are written as they probably were when the figured base was first invented. It will be seen that the three letters represented upon the treble staff form the intervals from the base which the figures express, i.e., in the first chord the three notes are at the intervals of eighth, third, and fifth from the base note, and in the second chord at the intervals of sixth, eighth, and third from the base note. The first three of the above chords are common chords of A. The last four are chords of the seventh of A. From the foregoing it will be seen that—

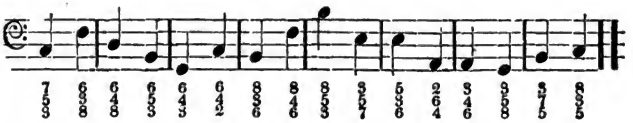
6 is now used to indicate the chord formerly indicated by $\begin{smallmatrix}6\\3\\8\end{smallmatrix}$; $\begin{smallmatrix}6\\4\end{smallmatrix}$ is now used to indicate the chord formerly indicated by $\begin{smallmatrix}6\\4\\8\end{smallmatrix}$; 7 is now used to indicate the chord formerly indicated by $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$; $\begin{smallmatrix}6\\5\end{smallmatrix}$ is now used to indicate the chord formerly indicated by $\begin{smallmatrix}6\\5\\3\end{smallmatrix}$; $\begin{smallmatrix}4\\3\end{smallmatrix}$ is now used to indicate the chord formerly indicated by $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$; $\begin{smallmatrix}4\\2\end{smallmatrix}$ is now used to indicate the chord formerly indicated by $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$.

Remark.—It is immaterial which figure is uppermost.—$\begin{smallmatrix}4\\2\end{smallmatrix}$ and $\begin{smallmatrix}2\\4\end{smallmatrix}$ mean the same thing, as do also $\begin{smallmatrix}6\\5\end{smallmatrix}$ and $\begin{smallmatrix}5\\6\end{smallmatrix}$, $\begin{smallmatrix}4\\3\end{smallmatrix}$ and $\begin{smallmatrix}3\\4\end{smallmatrix}$, &c.

6 may be considered as an *abbreviation* for the full figuring $\begin{smallmatrix}6\\3\\8\end{smallmatrix}$; $\begin{smallmatrix}6\\4\end{smallmatrix}$ for the full figuring $\begin{smallmatrix}6\\4\\8\end{smallmatrix}$; 7 for the full figuring $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$, &c.

The full figuring of chords is sometimes used, instead of the abbreviations.

Name the chords indicated by the following base notes.



Remark.—A part only of the full figuring is sometimes employed, for example, $\begin{smallmatrix}8\\3\end{smallmatrix}$ for $\begin{smallmatrix}8\\3\\8\end{smallmatrix}$ (6); $\begin{smallmatrix}7\\5\end{smallmatrix}$ for $\begin{smallmatrix}7\\5\\3\end{smallmatrix}$ (7), &c.

CHAPTER VII.

CHORDS OF THE NINTH.

A Chord of the Ninth is composed of a common chord, with a letter added to it, which is at the interval of a ninth from the fundamental note.

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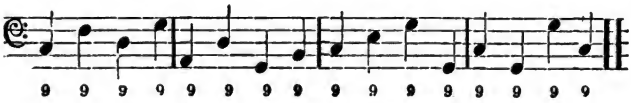
What letters compose the chord of the ninth of A?

Ans.—A, C, E, B,—because A, C and E form the common chord of A, and B is the letter which is at the interval of a ninth from the fundamental note.

What letters compose the chord of the ninth of B? C? D? E? F? G?

In chords of the ninth the base note is usually the fundamental note. It is indicated by the figure 9.

Name the chords indicated by the following base notes. Each note has the figure 9 under it, and consequently each is the fundamental note of a chord of the ninth, i.e., the first is the chord of the ninth of C, the second is the chord of the ninth of F, &c.



CHAPTER VIII.

CHORDS OF THE ELEVENTH.

A Chord of the Eleventh is composed of a common chord with a letter added to it, which is at the interval of an eleventh from the fundamental note.

What letters compose the chord of the eleventh of A?

Ans.—A, C, E, D,—because A, C and E form the common chord of A, and D is the letter which is at the interval of an eleventh from the fundamental note.

What letters compose the chord of the eleventh of B? C? D? E? F? G?

In chords of the eleventh, the base note is usually the fundamental note. It is figured 4, or sometimes $\frac{4}{3}$.

Name the chords indicated by the following base notes. Each note has 4 or $\frac{4}{3}$ under it, and consequently each is the fundamental note of a chord of the eleventh, i.e., the first is the chord of the eleventh of G, the second the chord of the eleventh of B, &c.

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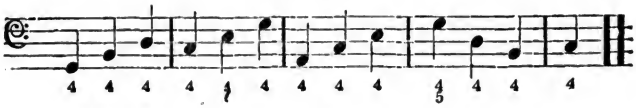


CHAPTER IX.

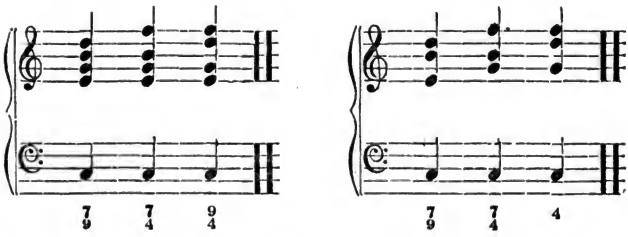
DISCORDS.

Common Chords are called *Concords.*

Chords of the seventh, chords of the ninth, and chords of the eleventh, are called discords.

Discords are formed by adding to the common chord the letter which is a seventh, a ninth, or an eleventh, from the fundamental note.

Two discords are sometimes added to the common chord.



In the first of the above examples two discords are added to the common chord, making five parts. In the second example the same chords are given with one of the letters of the common chord omitted, in order to make but four parts.

In the first chord of the above examples the letters which are at the intervals of a seventh and an eleventh are added to the common chord, forming a chord with the characteristics of both the chord of the seventh and the chord of the ninth.

A chord composed of a common chord, with the letters added to it which are at the intervals of a seventh and a ninth from the fundamental note is called a Chord of the Seventh and Ninth.

A chord composed of a common chord, with the letters added to

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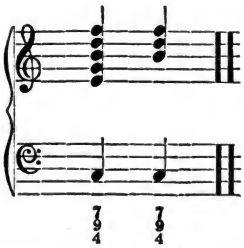
it which are at the intervals of a seventh and an eleventh from the fundamental note, is called a CHORD OF THE SEVENTH AND ELEVENTH.

A chord composed of a common chord, with the letters added to it which are at the intervals of a ninth and an eleventh from the fundamental note, is called a CHORD OF THE NINTH AND ELEVENTH.

When chords containing two discords are used in a four part composition, the letter which is the third of the common chord, or the letter which is the fifth of the common chord, must be omitted.

In the second part of the foregoing example, the fifth of the first chord, and the third of the second and third chords, is omitted in accordance with this rule.

Three discords are sometimes added to the common chord.



In the first chord of the above example, the letters which are at the intervals of a seventh, ninth and eleventh from the fundamental note are added to the common chord, making six parts.

The second chord is the same, with two of the letters of the common chord omitted, to reduce the chord to four parts.

A chord composed of a common chord, with the letters added to it which are at the intervals of a seventh, a ninth, and an eleventh from the fundamental note, is called a CHORD OF THE SEVENTH, NINTH, AND ELEVENTH.

When a chord of the seventh, ninth and eleventh is used in a composition of four parts, the letters which form the third and fifth of the common chord must be omitted.

REMARK.—The chords of the seventh, ninth, and eleventh, are precisely the same when combined that they are when but one of these discords appears in chord Exercises upon the two and three discord chords are therefore unnecessary.

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CHAPTER X.

INTERVALS.

The difference in pitch between two letters is called an INTERVAL.

From a letter to the next in alphabetical order the interval is called a SECOND.

Intervals are always reckoned upwards.

What letter is at the interval of a second from A?

ANS.—B, because it is the next letter in alphabetical order *above* A.

What letter is at the interval of a second from B? C? D? E? F? G?

From a letter to the next but one in alphabetical order the interval is called a THIRD.

What letter is at the interval of a third from A?

ANS.—C, because C is the next letter but one in alphabetical order from A

What letter is at the interval of a third from B? C? D? E? F? G?

From a letter to the next but two in alphabetical order the interval is called a FOURTH.

What letter is at the interval of a fourth from A? B? C? D? E? F? G?

From a letter to the next but three in alphabetical order the interval is called a FIFTH.

What letter is at the interval of a fifth from A? B? C? D? E? F? G?

From a letter to the next but four in alphabetical order the interval is called a SIXTH.

What letter is at the interval of a sixth from A? B? C? D? E? F? G?

From a letter to the next but five in alphabetical order the interval is called a SEVENTH.

What letter is at the interval of a seventh from A? B? C? D? E? F? G?

Name the intervals in the following example.

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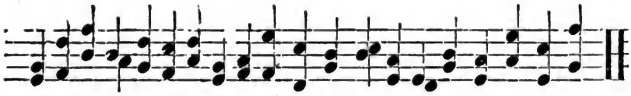


A second containing a half step (or semitone,) is called a MINOR SECOND.

A second containing a step (or tone,) is called a MAJOR SECOND.

A third containing a step and a half step is called a MINOR THIRD.

A third containing two steps is called a MAJOR THIRD.

A fourth containing two steps and one half step is called a PERFECT FOURTH.

A fourth containing three steps is called a SUPERFLUOUS FOURTH.

A fifth containing three steps and one half step is called a PERFECT FIFTH.

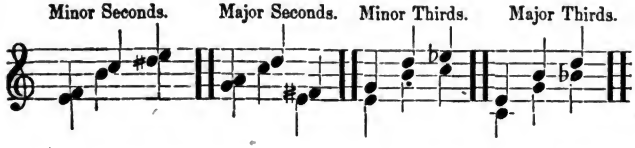
A fifth containing two steps and two half steps is called a DIMINISHED FIFTH.

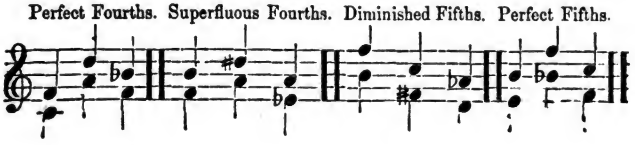
A sixth containing four steps and one half step is called a MAJOR SIXTH.

A sixth containing three steps and two half steps is called a MINOR SIXTH.

A seventh containing five steps and one half step is called a MAJOR SEVENTH.

A seventh containing four steps and two half steps is called a MINOR SEVENTH.





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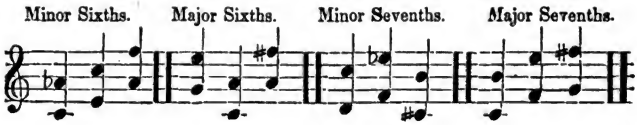


CHAPTER XI.

THE MAJOR SCALE.

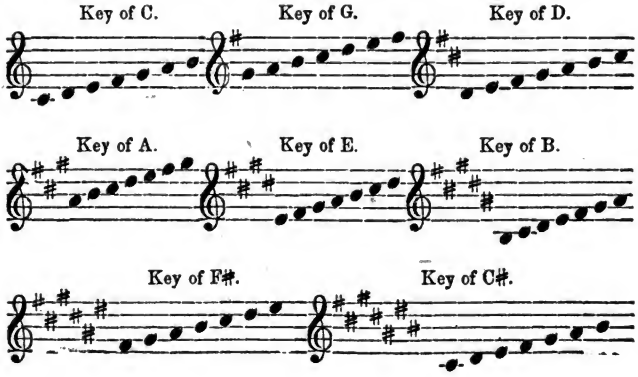
A series of seven tones, so arranged that there is the interval of a minor second between the third and fourth tones and intervals of major seconds between the other tones, is called the MAJOR SCALE.

This scale may commence on any letter, care being taken that the above-named order of intervals is preserved.

When the scale commences on C, the order of intervals is correct. When it commences on any other letter, sharps or flats must be employed to preserve the order of the intervals.

The scale is said to be in the KEY of the letter with which it commences.

If the scale commences on A, it is said to be in the key of A, i.e., 'key of A' means that A is the first tone of the scale.



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Key of G♯.

Key of D♯.

Key of A♯.

Key of E♯.

Key of B♯.

Key of F.

Key of B♭.

Key of E♭.

Key of A♭.

Key of D♭.

Key of G♭.

Key of C♭.

Key of F♭.

Key of B♭♭.

Key of E♭♭.

Key of A♭♭.

Key of D♭♭.

The sharps or flats which are placed at the commencement of each key are said to form the SIGNATURE.

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The signature of the key of A is three sharps. The signature of the key of A♯ is ten sharps. The signature of the key of C is called natural. Natural, in this case, means simply that no sharps or flats are necessary to preserve the order of the intervals when the scale begins on C, not that it is any more natural to sing or play in the key of C than in any other key.

What is the signature of the key of A? A♯? B? B♯? D? D♯? E? E♯? F? F♯? G? G♯?

What is the signature of the key of A♭? A♭♭? B♭? B♭♭? C♭? D♭? D♭♭? E♭? E♭♭? F♭? G♭?

What letters form the scale in the key of A?

Ans.—A, B, C sharp, D, E, F sharp, G sharp.

What letters form the scale in the key of A♯?

Ans.—A sharp, B sharp, C double sharp, D sharp, E sharp, F double sharp, G double sharp.

What letters form the scale in the key of B? B♯? C? C♯? D? D♯? E? E♯? F? F♯? G? G♯?

What letters form the scale in the key of A♭? A♭♭? B♭? B♭♭? C♭? D♭? D♭♭? E♭? E♭♭? F♭? G♭?

There is a key formed by the use of flats precisely like each key formed by the use of sharps, and a key formed by the use of sharps precisely like each key formed by the use of flats.

The key of E and the key of F♭ are precisely alike, as are also the keys of G and A♭♭, the keys of F♯ and G♭, &c. This can be readily proved by playing the scale in these keys on the pianoforte.

To find the key formed by the use of flats which is the same as one formed by the use of sharps, or *vice versa*, find the difference between the number of sharps or flats in the signature and *twelve*.

What key formed by the use of flats is the same as the key of A?

Ans.—The signature of the key of A is three sharps. The difference between three and twelve is nine, consequently the key which has the signature of nine flats (B♭♭) is the one required.

What key formed by the use of flats is the same as the key of A♯? B? C? C♯? D? D♯? E? E♯? F♯?

What key formed by the use of sharps is the same as the key of A♭? A♭♭? B♭? B♭♭? C? C♭? D♭? D♭♭? E♭? E♭♭? F? F♭? G♭?

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CHAPTER XII.

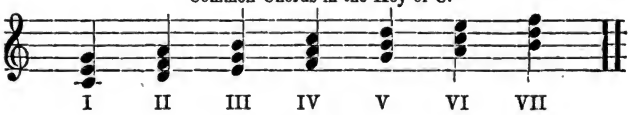
VARIETIES OF COMMON CHORDS.

Chords are named from the letters, to denote their abstract or positive pitch. They are also named from numerals, to denote their relative pitch.

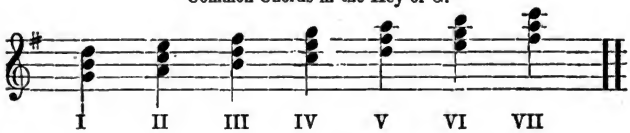
If *one* of the scale is the fundamental note of the chord, it is called the CHORD OF ONE; if *two* is the fundamental note, the CHORD OF TWO, &c.

The chords when named by numerals are usually designated by the Roman figures, I, II, III, IV, V, VI, VII.

Common Chords in the Key of C.



Common Chords in the Key of G.



What letters compose the common chord of I, in the key of D?

ANS.—D, F♯, A.

What letters compose the common chord of II, in the key of D? The chord of III? IV? V? VI? VII?

REMARK.—It will be well for the student to pass through all the keys in this way, telling what letters compose the common chords of I, II, III, IV, V, VI and VII, in each key.

A common chord, composed of a fundamental note, a major third and a perfect fifth, is called a MAJOR COMMON CHORD.

The common chords of I, IV, and V, are major common chords.

A common chord composed of a fundamental note, a minor third, and a perfect fifth, is called a MINOR COMMON CHORD.

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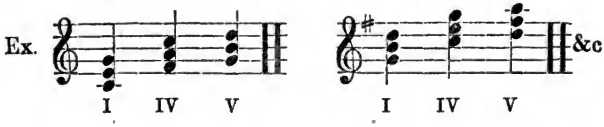
The common chords of II, III, and VI, are minor common chords.

A common chord composed of a fundamental note, a minor third and a diminished fifth, is called a DIMINISHED COMMON CHORD.

The common chord of VII is a diminished common chord.

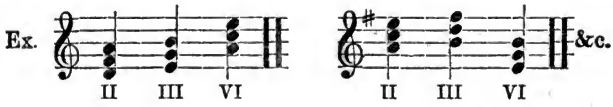
Write the major common chords in the keys of C, G, D, A, E, B, F♯, G♭, D♭ A♭ E♭ B♭ and F.

Major Common Chords in the Key of C. Major Common Chords in the Key of G.



Write the minor common chords in the keys of C, G, D, A, E, B, F♯, G♭ D♭, A♭, E♭, B♭, and F.

Minor Common Chords in the Key of C. Minor Common Chords in the Key of G.



Write the diminished common chords in the keys of C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F.

Diminished Common Chord in the Key of C. Diminished Common Chord in the Key of G.

REMARK.—It will be well for the student to practice all the chords in all the keys upon the pianoforte, first playing the major common chords in every key then the minor common chords, and finally the diminished common chords, continuing the practice until fluency is attained.

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CHAPTER XIII.

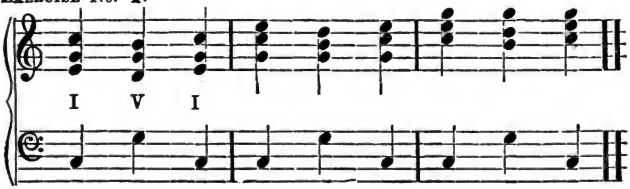
BEST POSITIONS OF COMMON CHORDS.

A very common progression in all varieties of music is for the chords of I and V to follow each other.

The following are the best positions for this progression.

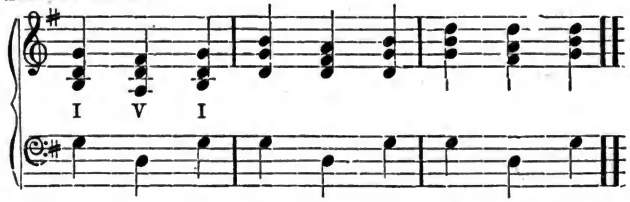
Key of C.

EXERCISE No. 1.



The same example in the Key of G.

EXERCISE No. 2.



Write the above example in the keys of C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F.

Practice the above example upon the pianoforte, playing it in the keys of C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F, continuing the exercise until fluency is attained.

REMARK —'Progression' means the manner in which chords move, or follow each other.

Another common progression is for the chords of I and IV to follow each other.

The following are the best positions for this progression

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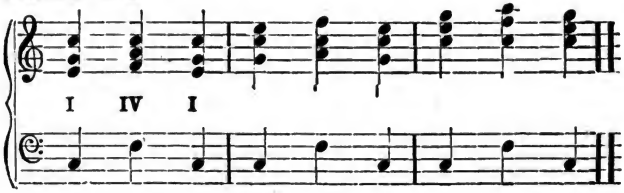
EXERCISE No. 3.

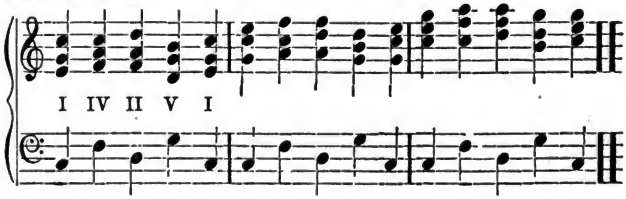


Write the above example in the keys of C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F.

Practice the above example in all the above-named keys, upon the pianoforte, continuing the exercise until fluency is attained.

The following are the best positions for the progression in which the chord of II is most commonly introduced.

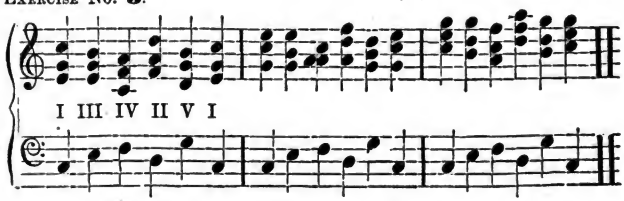
EXERCISE No. 4.



Write and practice the above example in the same keys as in the previous examples.

The following are the best positions for the progression in which the chord of III is most commonly introduced.

EXERCISE No. 5.



Write and practice the above example in the same keys as in the previous examples.

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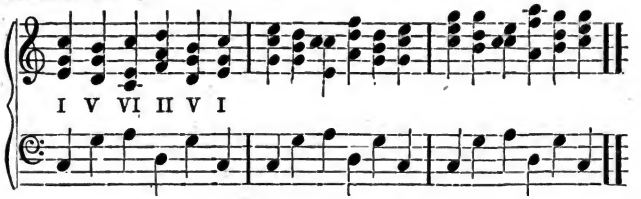
The following are the best positions for the progression in which the chord of VI is most commonly introduced.

EXERCISE No. 6.



Write and practice the above example in the same keys as in the previous examples.

REMARK.—It is very important that the student should be so familiar with the above examples as to be able to play them from memory in every key at any time; in short, so familiar with them that they will never be forgotten.

CHAPTER XIV.

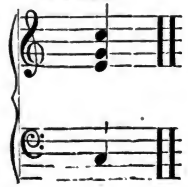
FORMS.

When the base note of a chord is the *fundamental note*, the chord is said to be in the FIRST FORM.

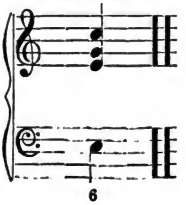
When the base note of a chord is the *third*, the chord is said to be in the SECOND FORM.

When the base note of a chord is the *fifth*, the chord is said to be in the THIRD FORM.

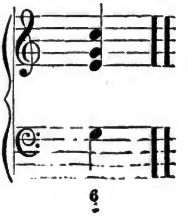
Common Chord of C, first form.



Common Chord of C, second form.



Common Chord of C third form.



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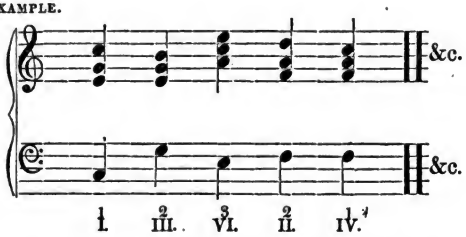
When the chords are designated by the Roman numerals, the form is usually indicated by a figure placed over the numeral; thus, $\overset{1}{\text{I}}$ denotes the chord of one, first form; $\overset{2}{\text{I}}$ the chord of one, second form, &c.

Write the following chords in the key of C—

$\overset{1}{\text{I}}$ $\overset{2}{\text{III}}$ $\overset{3}{\text{VI}}$ $\overset{2}{\text{II}}$ $\overset{1}{\text{IV}}$ $\overset{3}{\text{VII}}$ $\overset{2}{\text{I}}$ $\overset{1}{\text{V}}$ $\overset{1}{\text{II}}$ $\overset{2}{\text{VI}}$ $\overset{1}{\text{III}}$ $\overset{2}{\text{VII}}$ $\overset{3}{\text{I}}$ $\overset{2}{\text{IV}}$ $\overset{3}{\text{II}}$ $\overset{3}{\text{III}}$ $\overset{2}{\text{V}}$

$\overset{1}{\text{VII}}$ $\overset{3}{\text{IV}}$ $\overset{3}{\text{V}}$ $\overset{1}{\text{VI}}$

EXAMPLE.



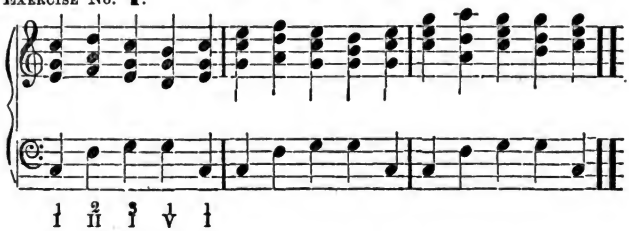
REMARK.—It is immaterial in what positions the parts upon the treble staff are written. The design of the exercise is to impart a knowledge of the *forms*. The chords in the exercise are not designed to have any harmonic connection with each other.

Write the above exercise also in the keys of G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F.

Best positions for a progression consisting of the common chords

$\overset{1}{\text{I}}$ $\overset{2}{\text{II}}$ $\overset{3}{\text{I}}$ $\overset{1}{\text{V}}$ $\overset{1}{\text{I}}$

EXERCISE No. 1.



Write the above exercise in all the keys, and then practice it thoroughly in all the keys upon the piano until the ability to play it from memory is attained.

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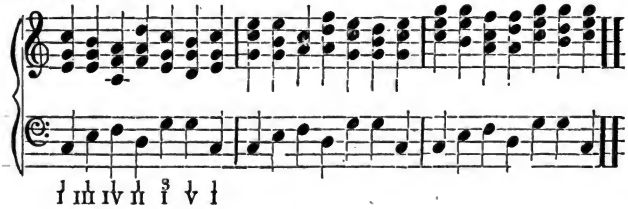
REMARK.—The keys which have the signatures 7, 8, 9, 10, and 11 sharps, being precisely like those which have 5, 4, 3, 2, and 1 flats, and the keys which have the signatures 7, 8, 9, 10, and 11 flats being precisely like those which have the signatures 5, 4, 3, 2, and 1 sharps, it is not customary to use more than six sharps or flats for signatures. When directions are given to write or play an exercise in all the keys, it will be understood that in all cases the keys of C, G, D, A, E, B, F♯ G♭, D♭, A♭, E♭, B♭, and F, are meant.

Best positions for a progression consisting of the common chords

I III IV II I V I

EXERCISE No. 2.

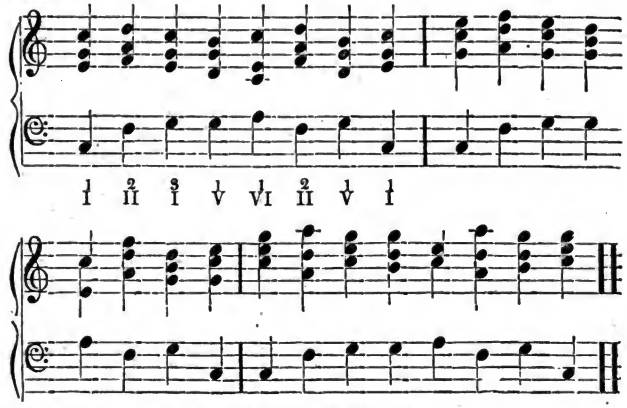


Write and practice the above exercises in all the keys.

Best positions for a progression consisting of the common chords

I II I V VI II V I

EXERCISE No. 3.



Write and practice the above exercise in all the keys.

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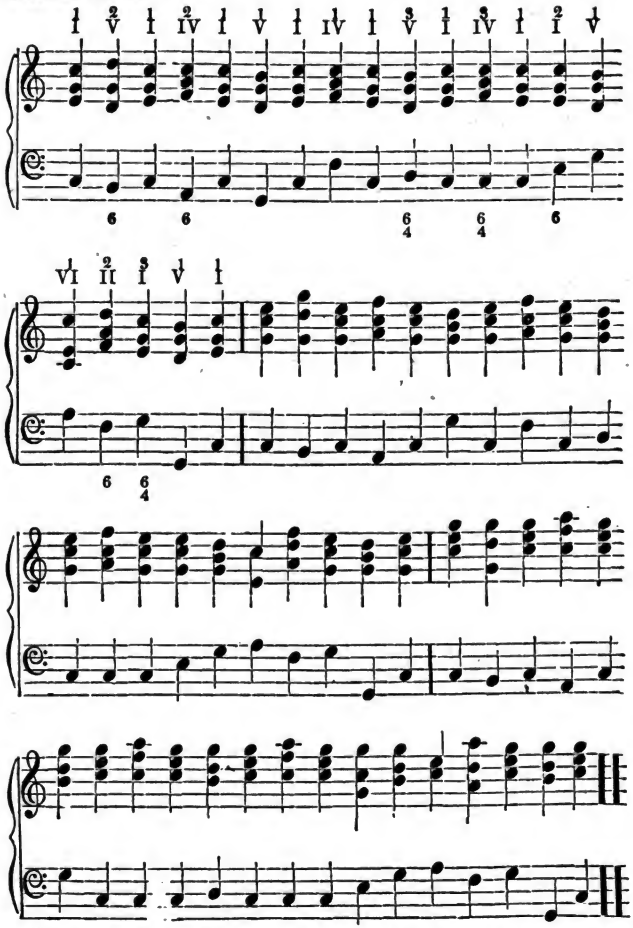
Write and practice the following exercise in all the keys.

Exercise No. 4.



Remark.—The exercises in this and the previous chapters are progressions (or successions) of common chords which occur very frequently in all kinds of

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music. Chords can succeed each other in an infinite variety of progressions, and composers are continually inventing new arrangements. In a treatise on harmony it is only possible to notice the most common successions. If the student has followed the directions, he is now practically familiar with progressions of common chords, some of which will be found in every strain of nearly every species of music. It will be noticed that in each of the exercises of this and the previous chapter, that each succession of chords is written in three different positions. These positions are explained in Chapter XVI.

CHAPTER XV.

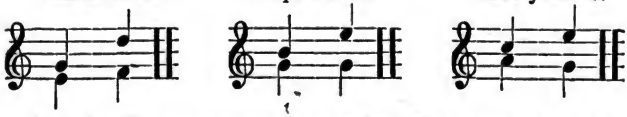
MOTION.

When two parts move the same way, they are said to progress in SIMILAR MOTION.

When one part moves and the other remains stationary, they are said to progress in OBLIQUE MOTION.

When two parts move in different directions, they are said to progress in CONTRARY MOTION.

Similar Motion. Oblique Motion. Contrary Motion.



RULE I.—*Two parts which form perfect fifths in a chord, must not form perfect fifths in the next chord, unless they progress in oblique or contrary motion.*

REMARK.—This is commonly called the rule of consecutive fifths. The meaning of the rule is, that if two parts (the treble and alto for instance,) form perfect fifths in a chord, those two parts (i.e., the treble and alto,) must not form perfect fifths in the next chord, if they progress in similar motion. Observe that the rule does not forbid such fifths if made by different parts, (i.e., if the treble and alto form perfect fifths in a chord, it does not forbid the treble and tenor, or the alto and base, (&c.) from forming perfect fifths in the next chord, but only forbids consecutive perfect fifths between the same parts, (i.e., if the treble and base form perfect fifths in a chord, the treble and base must not form perfect fifths in the next chord; or if the tenor and alto form perfect fifths in chord, the tenor and alto must not form perfect fifths in the next chord, &c., &c.) Observe, also, that the rule forbids such fifths only when the two parts progress in similar motion; that the prohibition is against *perfect* fifths only, (not against diminished fifths); and that it does not forbid consecutive fifths between two parts in consecutive chords when the two parts are stationary

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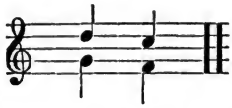
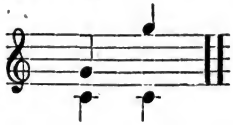
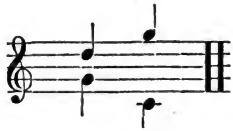
Consecutive perfect fifths between two parts progressing in similar motion. Wrong.



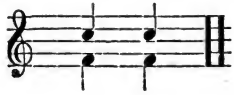
Consecutive perfect fifths between two parts progressing in oblique motion. Right.



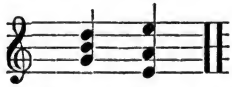
Consecutive perfect fifths between two parts progressing in contrary motion. Right.



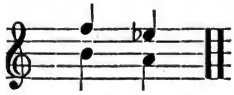
Consecutive perfect fifths between two parts which remain stationary on the same degrees of the scale. Right.



Consecutive perfect fifths between the upper and lower parts in the first chord, and the upper and middle parts in the second chord. Right.



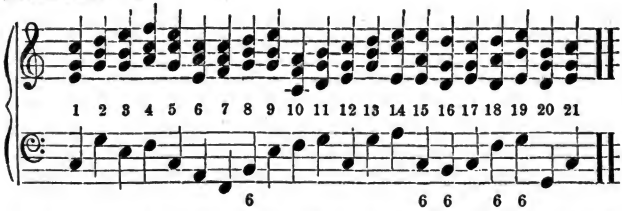
Consecutive diminished fifths progressing in similar motion. Right



REMARK.—The term "Consecutive Fifths," is always understood to mean consecutive *perfect* fifths, although the word "perfect" is not usually expressed.

Point out the consecutive fifths in the following example.

EXERCISE No. 1.



REMARK.—In all exercises in this work, the highest part will be considered as the treble, the second part as the alto, and the third part as the tenor.

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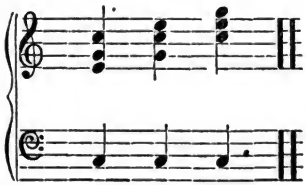
In the foregoing example the alto and base form consecutive fifths in the 3d and 4th chords, the tenor and base in the 5th and 6th chords, the treble and tenor in the 7th and 8th chords, the tenor and base in the 10th and 11th chords, the treble and base in the 13th and 14th chords, the treble and alto in the 15th and 16th chords, and the alto and tenor in the 18th and 19th chords.

CHAPTER XVI.

CLOSE HARMONY.

When chords are so arranged that all the letters composing the chord, except the base note, are placed as near the treble as possible, the chord is said to be in CLOSE HARMONY.



In the above example, the common chord of C is arranged in close harmony in three positions; i.e., the letters composing the common chord of C are placed as near the treble as possible.

When the letter which is the *fundamental note* is the treble note, the chord is said to be in the FIRST POSITION.

When the letter which is the *third* is the treble note, the chord is said to be in the SECOND POSITION.

When the letter which is the *fifth* is the treble note, the chord is said to be in the THIRD POSITION.

In the above example, the first chord is the common chord of C, first position—because the treble note is the letter which is the fundamental note The second chord is the common chord of C, second position—because the treble note is the letter which is the third. The third chord is the common chord of C, third position—because the treble note is the letter which is the fifth

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When chords are arranged in close harmony, each chord must be in the first, second, or third position, unless such an arrangement violates the rules, in which case an irregular position may be taken.

In Exercise No. 6, Chap. XIII, (page 25,) the third chord is placed in an irregular position, because a consecutive fifth would have been made, (i.e., Rule No. 1 would have been violated,) if it had been in the regular position. In Exercise No. 1, Chap. XIV, (page 26,) the second chord in the third measure is placed in an irregular position, because if it had been in the regular (third) position, Rule No. 1 would have been violated.

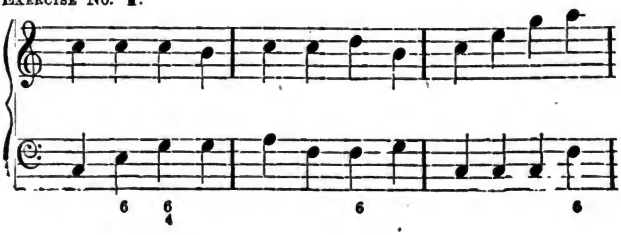
Point out the chords on the 27th and 28th pages, which are placed in irregular positions to avoid violating Rule No. 1. Some of the chords in those pages are placed in irregular positions to avoid violating other rules. Notice that it is required to point out only those which are so placed to avoid violating Rule No. 1.

Remark.—It will be well to notice that the Exercises in Chapters XIII and XIV, are all arranged in three positions, i.e., the first and last chords in the first measure of each example, are in the first position; the first and last chords in the second measure in each example are in the second position; and the first and last chords in the last measure in each example are in the third position; the other chords in each measure being arranged in the best relations to the first and last chords.

Write the following exercises in close harmony, using regular positions, except where such positions will violate Rule No. 1.

Remark.—The chords required in the exercises are indicated by the figured base. The student must use the treble part here given, i.e., he has to write only the two parts next below the treble, placing them so as to form a first, second, and third position to each chord, unless such a position will violate the rule. In all subsequent exercises, if the treble is printed, the student is only required to add the alto and tenor, using always the printed treble for his highest note.

Exercise No. 1.



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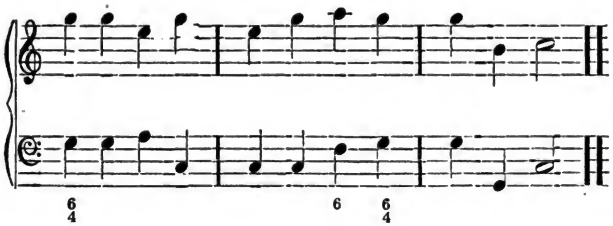
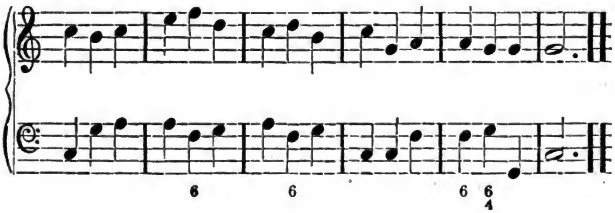
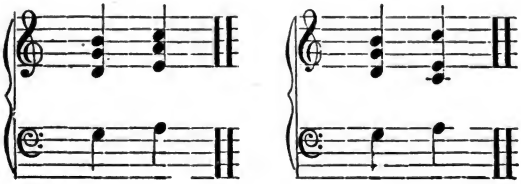


EXERCISE No. 2.



REMARK.—In the above exercises the student must carefully avoid consecutive fifths. Care must be taken to notice the progression of each part.

In the first of the following examples the tenor in the first chord is D and it moves to E in the second chord. By so doing it forms consecutive fifths with the base. This consecutive fifth is avoided in the second example, by causing the tenor (D) in the first chord to move to C in the second ch rd.



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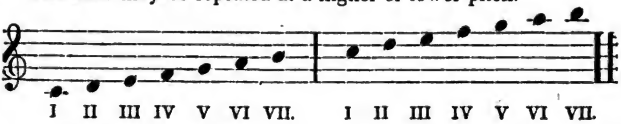
CHAPTER XVII.

CONSECUTIVE OCTAVES.

The scale may be repeated at a higher or lower pitch.



The interval from VII of a scale to I of the scale next above, is a half step (minor second).

The interval from a letter to a letter of the same name in the next higher scale is called an OCTAVE.

For example, the interval from C in the lower scale to C in the upper scale, in the above example, is an octave, as are also the intervals from D in the lower to D in the upper scale, from E in the lower to E in the upper scale, &c.

RULE II.—*Two parts which form octaves in a chord, must not form octaves in the next chord, unless they progress in oblique or contrary motion.*

REMARK.—This is commonly called the rule of consecutive octaves. All the remarks which have been made in reference to consecutive fifths, also apply to consecutive octaves.

In Exercise No. 1, Chap. XV. (page 30,) consecutive octaves occur in the following chords, viz. in the 3d and 4th chords, between the treble and base; in the 5th and 6th, and the 10th and 11th chords, between the alto and base; and in the 15th and 16th, and the 18th and 19th chords, between the treble and tenor.

In Exercise No 6, Chap. XIII, (page 25,) consecutive octaves are avoided in the second and third chords, by the irregular position of the third chord, i.e., if the third chord had been written in the regular second position, the alto would have moved from G in the second chord to A in the third chord, which would have been in consecutive octaves with the base.

Point out the chords in the exercises in Chapters XIII and XIV in which consecutive octaves are avoided by irregular positions.

Write the chords indicated by the figured base in the following exercises, taking care that Rules I and II are observed.

REMARK.—In he exercises, which the student is required to write, when

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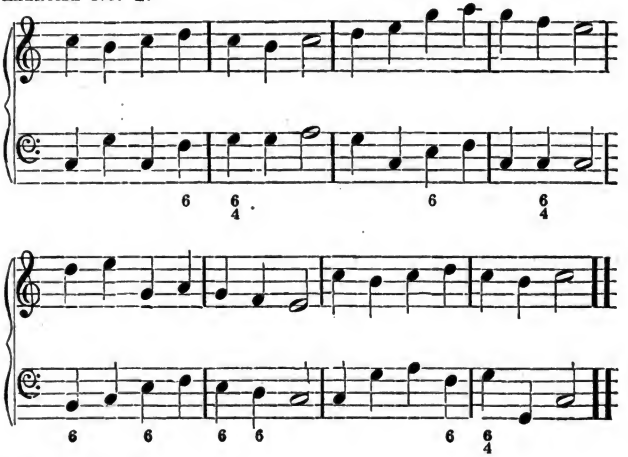
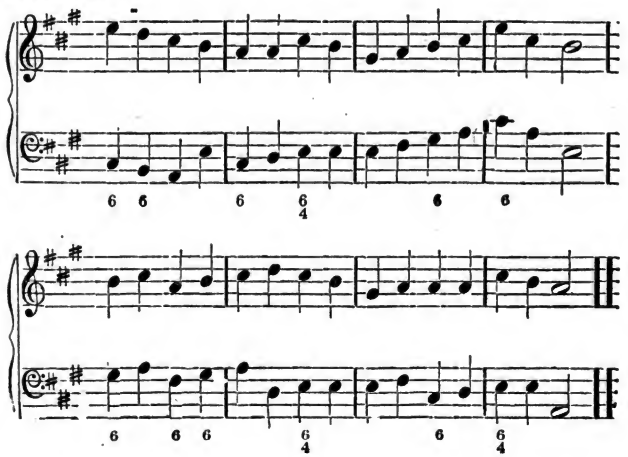
progressions occur like those of which examples were given in Chapters XIII and XIV, it will be well for him to imitate those examples.

EXERCISE No. 1.



EXERCISE No. 2.



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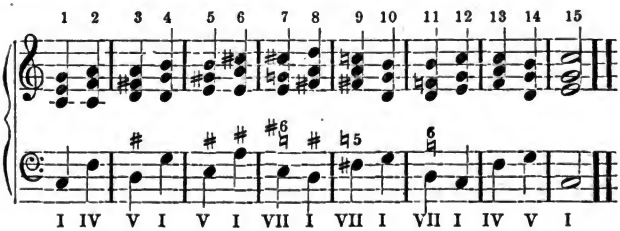
CHAPTER XVIII.

MODULATION.

A tune or piece of music is usually said to be in the key denoted by its signature; thus, if the signature is one sharp, the tune is said to be in the key of G, &c. It is very seldom the case, however, that all the chords of a tune are in the same key. The following example, according to the signature, is in the key of C. A close examination, however, shows that only the first and last three measures are in that key. The third chord, if in the key of C, would be the chord of II. The chord of II, however, must be a minor common chord. This (3d) chord is a major common chord, and consequently is either the chord of I, IV, or V. A comparison with the chord next to it proves it to be the chord of V, in the key of G.



In the above example the 1st chord is the common chord of I, in the key of C. The 2d chord is the common chord of IV, in the key of C. The 3d chord is the common chord of V, in the key of G. The 4th chord is the common chord of I, in the key of G. The 5th chord is the common chord of V, in the key of A. The 6th chord is the common chord of I, in the key of A. The 7th chord is the common chord of VII, in the key of D. The 8th chord is the common chord of I, in the key of D. The 9th chord is the common chord of VII, in the key of G. The 10th chord is the common chord of I, in the key of G. The 11th, 12th, 13th, 14th, and 15th chords are the chords of VII, I, IV, V, and I, in the key of C.

When chords which do not belong in the key indicated by the signature are introduced, the chords are said to modulate, and the progression is called a MODULATION.

REMARK.—It is not easy to give definite directions by which the student can infallibiy determine in what key the modulation is. The first requisite is always to determine whether it is a major, minor, or diminished common chord. If it is a major common chord, it is either the chord of I, IV, or V; or if it is a minor common chord. it is either the chord of II, III, or VI.

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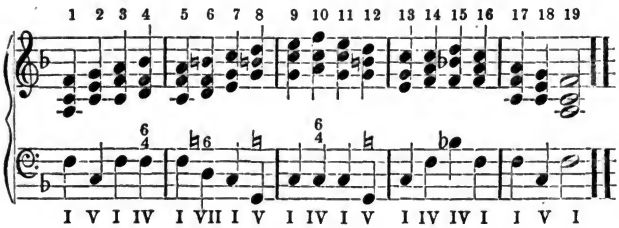
A con parison with the chords before or after it, will generally determine in what key the chord is. For example, the third chord in the above example is a major common chord, and is consequently either the chord of I in the key of D, the chord of IV in the key of A, or the chord of V in the key of G. A comparison with the chord after it, renders it easy to determine that it is the chord of V in the key of G. If the chord is a diminished common chord, the key is of course infallibly determined, for if it is a diminished common chord, it is the chord of VII, which will enable the student at once to decide what the key is. For example, the 7th chord in the above example is a diminished common chord, and consequently is the chord of VII. It is the chord of C♯, and C♯ is VII in the key of D, consequently the 7th and 8th chords in the example are in the key of D. The sharps and flats form a tolerably good guide to the key. If F♯ is the letter which produces the modulation, it is tolerably certain that it is the key of G, because F♯ is the distinguishing sign of the key of G. If G♯ is the letter which produces the modulation, it is tolerably certain that it is the key of A, because G♯ (in connection with F♯ and C♯) is the distinguishing sign of the key of A.

A chord is not allowed to stand alone in a key. At least one chord, before or after it, must be in the same key.

When a chord has modulated to another key, the subsequent chords are always in the same key with the modulating chord, until another modulation takes place.



The above example is in the key of F. The 6th chord modulates to the key of C. No other modulation takes place until the 15th chord, consequently the 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th and 14th chords are in the key of C.

Write the following exercises, and place over each chord the Roman figure which indicates the chord, i.e., over the first place I, to indicate that it is the chord of one; over the second place IV, to indicate that it is the chord o four; over the third place V, to indicate that it is the chord of five, (in the key of G,) &c.

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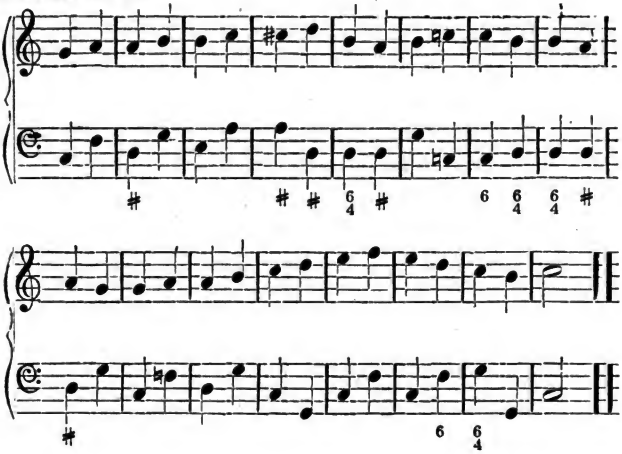
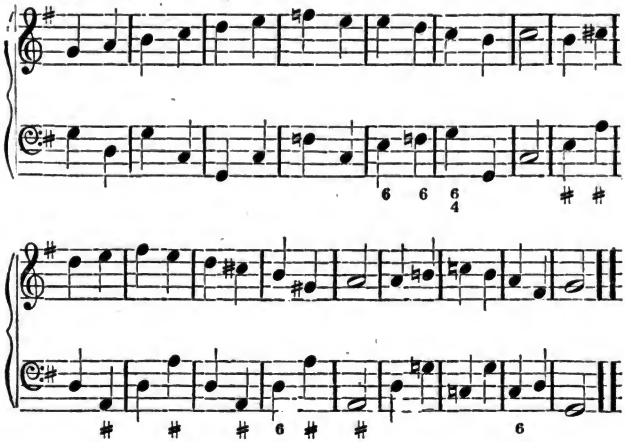
Exercise No. 1.



Exercise No. 2.



Remark.—In all exercises which are given for the student to write, if the treble and base are both printed, (as they have been in all the exercises thus

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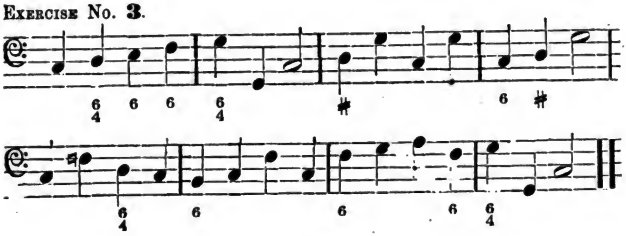
ar,) he has only to add the two parts next below the treble Where (as in he following exercise,) the base alone is given, the student is to write the ull chord, (i.e., three parts on the treble staff,) indicated by the base note.

Write the chords indicated by the following base notes, carefully avoiding he violation of Rules 1 and 2.

Exercise No. 3.



CHAPTER XIX.

DISPERSED HARMONY.

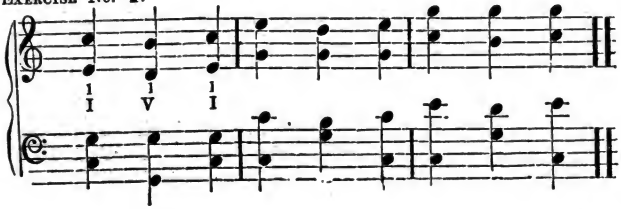
When chords are so arranged that the treble, alto, tenor and base parts, are each at their appropriate pitch, they are said to be in Dispersed Harmony.

Remark.—Chapters XIII and XIV gave examples of some of the most common progressions of common chords in close harmony. The following are principally the same progressions arranged in dispersed harmony.

Practice the following exercises upon the pianoforte, in the keys of C, G, D, A, E, B, F♯, G♭, D♭, A♭, E♭, B♭, and F, continuing the practice until the ability to play them fluently from memory in every key is attained

Remark.—If the student cannot reach the two notes which form the interval of a tenth in the first and last chords of each third position, he can play the base note of those chords an octave higher.

Exercise No. 1.



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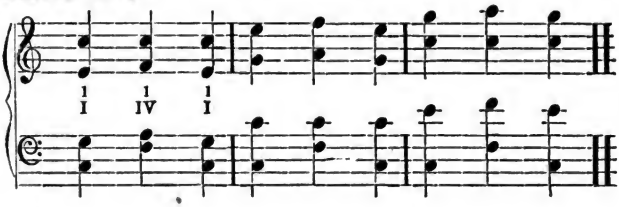
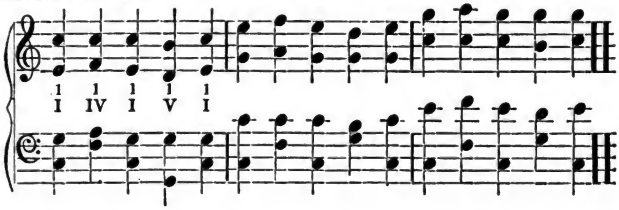
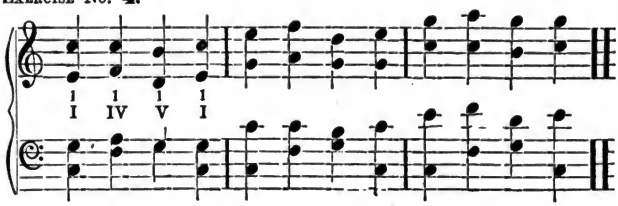
Exercise No. 2.



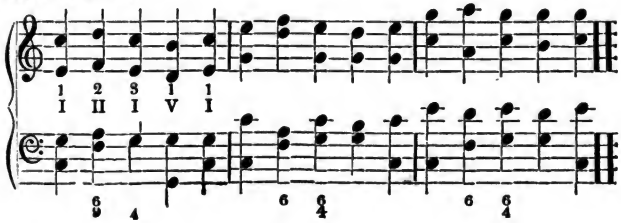
Exercise No. 3.



Exercise No. 4.



Exercise No. 5.



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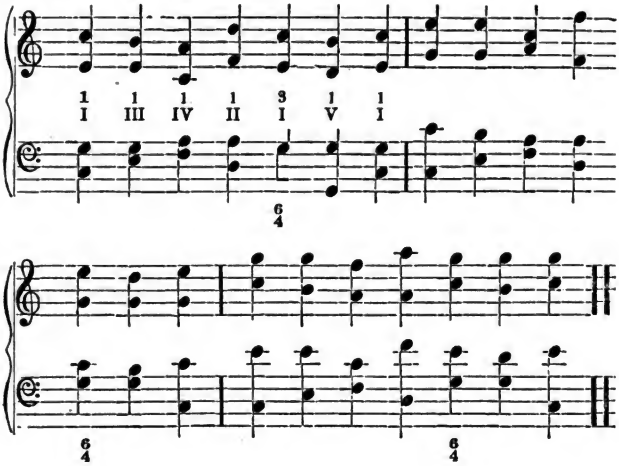
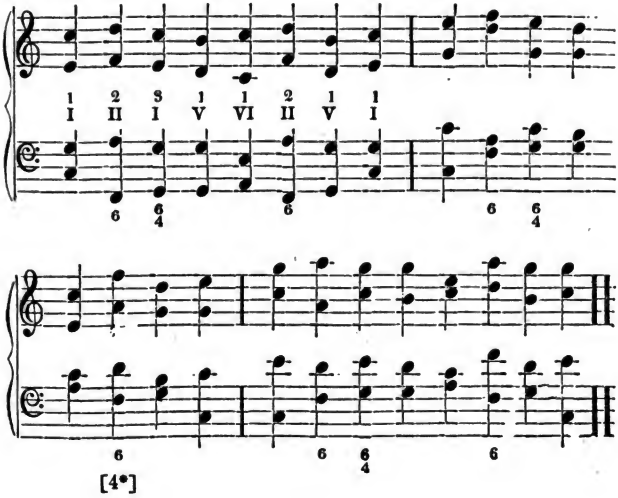
EXERCISE No. 6



EXERCISE No. 7.



[4*]

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REMARK.—The successions of common chords given in the preceding exercise, are such as occur most frequently in all kinds of music. They are considered the best positions for the four parts, in the three positions. It is not possible always to retain these positions in musical compositions, but composers generally prefer these when they can be taken without violating the rules. The design of requiring the student to become perfectly familiar with these exercises in all the keys, is, that he may never be at a loss with regard to the most desirable positions in which to arrange these chords. For example, if he wishes to arrange in dispersed harmony the chords III, IV, the best possible positions are those in Exercise No. 6. If he wishes to arrange the chords V, VI, the best possible positions are those in Exercise No. 7. If he has practiced the exercises according to the directions, he is already perfectly familiar with all the best positions of these chords.

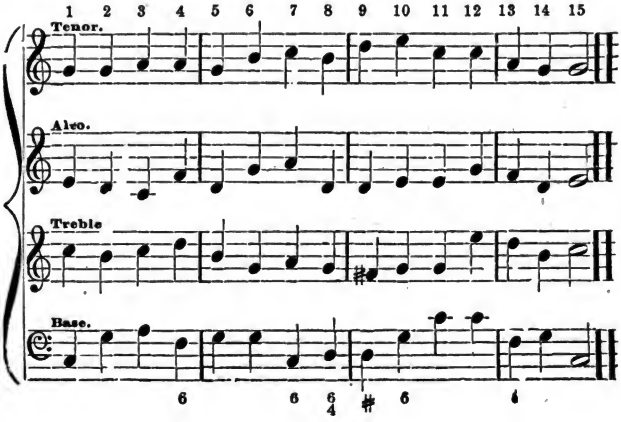
CHAPTER XX.

CONSECUTIVE UNISONS.—LEADING NOTE.

When two parts sing the same tone they are said to be in UNISON.

RULE III.—*Two parts which are in unison with each other in a chord, must not be in unison with each other in the next chord.*

REMARK.—This is commonly called the rule of consecutive unisons, (or consecutive primes). All the remarks in relation to consecutive fifths and octaves, also apply to consecutive unisons.



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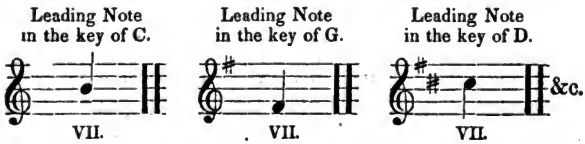
In the 2d chord of the preceding example the tenor and base are in unison, and these two parts are also in unison in the 3d chord, consequently the tenor and base form consecutive unisons in the 2d and 3d chords. The treble and alto form consecutive unisons in the 6th and 7th chords, and the alto and tenor form consecutive unisons in the 9th and 10th chords.

REMARK.—When a part does not ascend or descend, but remains upon the same degree of the scale, it is not considered as possessing motion, consequently in such progressions Rules 1, 2 and 3 cannot be violated. In the 11th and 12th chords of the foregoing example the tenor and base are in unison, but as they remain stationary upon the same degree of the scale, the rule is not violated.

VII of the scale is called the LEADING NOTE.



RULE IV.—*The part which sings the leading note, in the next chord must sing the next tone above the leading note.*

In Exercise No. 3, Chap. XIV, (page 27,) the part which has B in the fourth chord, has C in the fifth chord, to avoid violating this rule.

REMARK.—Some rules are considered of more importance than others. The rule of the leading note is one of the least importance, or, in other words, it is one which may be broken when there is a good reason for violating it. Most composers hold that the rule of consecutive fifths (Rule No. 1,) must never be violated. In Exercise No. 2, Chap. XIV, (page 27,) in the progression III, IV, either Rule No. 1 or Rule No. 4 must be violated, for if the part which has the leading note (B) in the chord of III, should have the next note above the leading note (C) in the chord of IV, the treble and base would form consecutive fifths. Rule No. 1 being considered of much more importance than Rule No. 4, it is observed, and Rule No. 4 is violated.

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CHAPTER XXI.

DIMINISHED COMMON CHORDS.

Chords which produce a pleasant sensation to the ear are called CONCORDS.

Chords which produce an unpleasant sensation to the ear are called DISCORDS.

Major and minor common chords are concords.

Diminished common chords are discords.

REMARK.—The term "Discord,' as it is used in harmony, has two significations, sometimes applying to the whole chord, (signifying that the effec produced by the chord is unpleasant,) and sometimes applying to the single part of the chord which produces the unpleasant effect. For example, the diminished common chord is called *a* discord, because the sound produced when that chord is played or sung, is unpleasant. It is the tone which forms the interval of a diminished fifth from the fundamental note, however, which produces the unpleasant effect, consequently this tone is called *the* discord. That this is the tone which produces the unpleasantness, may be readily seen, by substituting for the tone which forms a diminished fifth with the fundamental note, one which forms a perfect fifth. The unpleasant sensation will disappear, and the chord will become a concord, (a minor common chord).

Rules relating to the progression of discords, apply to the single part of the chord which produces the discordant effect, and not to the entire chord.

The tone which produces the discordant effect is allowed to move only one degree.

There are three varieties of discords.

Discords of the first class produce only a slightly unpleasant effect. In discords of this class the tone which produces the discordant effect is allowed to ascend or descend.

Discords of the second class produce a harsher effect than those of the first class. In discords of this class, the tone which produces the discordant effect is allowed only to descend.

Discords of the third class produce a very harsh effect. In discords of this class, the tone which produces the discordant effect requires a preparation, and is allowed only to descend.

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REMARK.—The expression, "the tone is allowed to move, &c.," strictly speaking, is incorrect, inasmuch as a tone cannot move. It is an expression, however, commonly used in harmony, for brevity's sake. The meaning is, that "that part (base, treble, &c.,) which sings the tone which produces the discordant effect, must move, &c." In other words, "the part which has the tone which produces the discordant effect, in the next chord must have the tone next above or below it," (as the case may be). It is also common to say, "the fifth must move so and so," "the seventh must move so and so, &c." These expressions are literally incorrect, but they will nevertheless be used in this work for the sake of brevity. It will therefore be understood that the expression "the fifth must move," &c., &c., means "that the part which sings the tone which forms the interval of a fifth from the fundamental note of a chord, must move," &c., &c. In other words, the part which has the tone which forms the interval of a fifth (&c.) from the fundamental note of a chord, must in the next chord have the tone next above or below that tone.

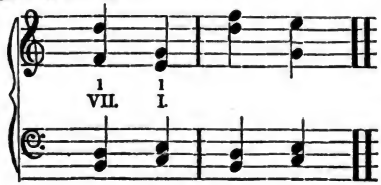
RULE V.—*The diminished fifth must move but one degree, ascending or descending.*

The diminished fifth is a discord of the first class. It produces but a slightly harsh or unpleasant effect, and is therefore allowed to ascend or descend. Discords of the second and third classes are allowed only to descend. The meaning of Rule V is, that that part which sings the tone which forms the interval of a diminished fifth from the fundamental note, in the next chord must sing the tone next above or next below it.

The exercises in the previous chapters have contained only major and minor common chords, i.e., only the chords of I, II, III, IV, V, and VI, have been employed. It will now be necessary to become familiar with the most common progressions of the chord of VII. This is a diminished common chord, and contains a diminished fifth. As its fundamental note is the leading note, the progression of this chord is much circumscribed, for its fundamental note can only ascend according to the Rule of the leading note, (Rule 4,) and its fifth can only ascend or descend according to the Rule of the diminished fifth, (Rule 5.)

Practice the following exercises (except those printed in small notes,) in all the keys

EXERCISE No. 1.



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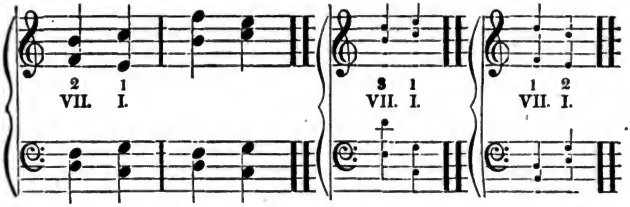
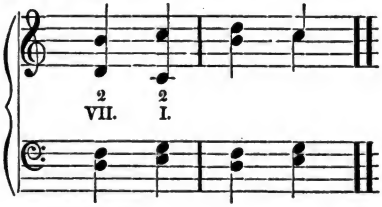
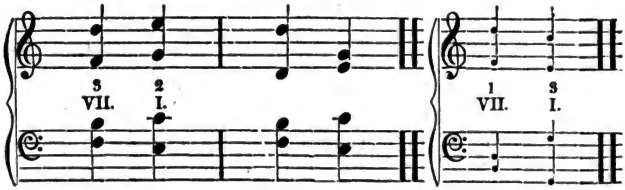
Exercise No. 2.



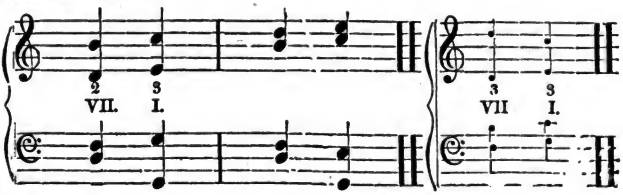
Exercise No. 3.



Exercise No. 4.



Exercise No. 5.



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REMARK.—It will be readily seen that in all discords the motion of one or more of the parts is circumscribed. The number of *positions*, (regular and irregular,) in which chords may be arranged is very great, but each common chord has but three *forms*. In the foregoing exercises, examples are given of each form of the chord of VII, going to each form of the chord of I, making in all nine progressions, viz., (1) the chord of $\overset{1}{\text{VII}}$, going to the chord of $\overset{1}{\text{I}}$, (2) the chord of $\overset{2}{\text{VII}}$, going to the chord of $\overset{1}{\text{I}}$; (3) the chord of $\overset{3}{\text{VII}}$, going to the chord of $\overset{1}{\text{I}}$; (4) the chord of $\overset{1}{\text{VII}}$, going to the chord of $\overset{2}{\text{I}}$, (5) the chord of $\overset{2}{\text{VII}}$, going to the chord of $\overset{2}{\text{I}}$; (6) the chord of $\overset{3}{\text{VII}}$, going to the chord of $\overset{2}{\text{I}}$; (7) the chord of $\overset{1}{\text{VII}}$, going to the chord of $\overset{3}{\text{I}}$; (8) the chord of $\overset{2}{\text{VII}}$, going to the chord of $\overset{3}{\text{I}}$; (9) the chord of $\overset{3}{\text{VII}}$, going to the chord of $\overset{3}{\text{I}}$.

The following is a tabular view of these nine progressions :—

1 VII	1 I	1 VII	2 I	1 VII	3 I
2 VII	1 I	2 VII	2 I	2 VII	3 I
3 VII	1 I	3 VII	2 I	3 VII	3 I

Two positions of each of the foregoing progressions are given in the exercises on pages 45 and 46. Although many more positions are possible, if the student practices these two thoroughly in every key, he will make himself familiar with the best positions for the progression VII, I. The progression $\overset{3}{\text{VII}}\ \overset{1}{\text{I}}$. in these exercises is printed in small notes, because it cannot be made without violating Rule 5, as in this progression the diminished fifth (which is the base note) would be compelled to descend four degrees, while the rule requires it should descend only one. The progression $\overset{1}{\text{VII}}\ \overset{2}{\text{I}}$ is printed in small notes, because it cannot be made without violating Rule 4, as in this progression the leading note would be compelled to ascend four degrees, while the rule requires it should ascend but one. The progression $\overset{1}{\text{VII}}\ \overset{3}{\text{I}}$ is printed in small notes, because it cannot be made without violating Rule 4.

REMARK.—The progression $\overset{3}{\text{VII}}\ \overset{3}{\text{I}}$, in the exercises, is printed in small notes, because although not strictly in violation of rule, it is considered best that the diminished fifth should descend when it is in the base.

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The natural progression of all discords is downwards, and although the diminished fifth is allowed also to ascend, in consideration of the fact that it produces but a slightly discordant effect, it is not deemed advisable that it should avail itself of this liberty when it is the base note.

REMARK.—Discords are allowed to move but one degree. When it is aid that a discord may ascend or descend, the meaning is always that it may ascend or descend one degree only. The term "discords are allowed to move, &c.," is a term common in harmony, although, strictly, incorrect. It means, "the part which produces the discordant effect may move, &c."

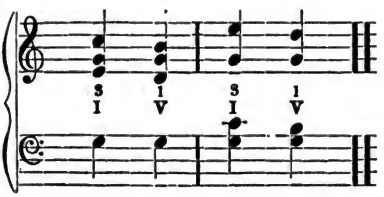
CHAPTER XXII.

THIRD FORMS.—DIMINISHED FIFTHS.

Common chords are composed of three letters. In four part compositions one of the letters must be repeated, or doubled, (either in octaves or in unison).

In most cases it is not material which letter is doubled, but in some, the one which must be doubled is prescribed by rule.

RULE VI.—*When the common chord of* I *is in the third form, the fifth of the chord must be doubled, and the parts which have the fundamental note and third must descend one degree.*



In the first measure of the above example, the chord of $\overset{3}{\text{I}}$ is written in close harmony. G is the fifth, and there are two Gs in the chord, one in the base and one in the alto. The treble part is the fundamental note, and in moving to the next chord it descends one degree; the tenor is the third, and it descends one degree. In the second measure the chord of $\overset{3}{\text{I}}$ is written in dispersed harmony. The tenor is the fundamental note, and it descends one degree; the treble is the third, and it descends one degree; the base and alto are both the fifth, which is, therefore, doubled

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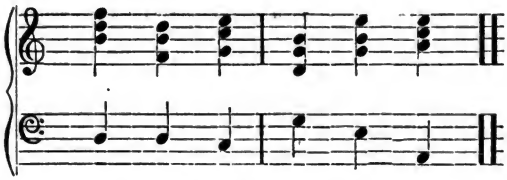
REMARK.—A common chord in the *first* form produces a pleasanter (or more concordant) effect than the same chord in either the *second* or *third* forms. A common chord in the *second* form produces a less concordant effect than the same chord would produce in the first form, and some liberties are allowed to the second forms of common chords which are not allowed to the same chords in the *first* and *third* forms. A common chord in the *third* form produces a much less concordant effect than is produced by the same chord in the *first* form, and is also less concordant than the same chord in the *second* form, so much so, that by some authors a common chord in the *third* form is considered a discord. These remarks apply to the effect produced by a chord when played alone, by itself, and not to effects produced by the progression of chords. Although Rule 6 applies to the *third* form of the chord of *one*, careful composers apply it to the *third* forms of all the common chords; and it is recommended to the student, in writing the exercises in this work, to observe the rule in reference to the third form of all the chords, unless the construction of the exercise renders its observance impossible.

When a part ascends or descends one degree in obedience to a rule, it is said to RESOLVE.

When a chord is repeated, or when the tone requiring a resolution is repeated in a different chord, the resolution is not required to take place until a chord is taken which does not contain the tone requiring a resolution.



In the first measure in the above example, the first chord contains a leading note and a diminished fifth, both of which, according to Rules 4 and 5, require a resolution. Neither resolves, however, because the second chord is a repetition of the first, in a different position, and both leading note and diminished fifth appear in it again. The third chord does not contain either the leading note or diminished fifth, so in passing from the second to the third chords, they both resolve according to the rules. In the second measure the leading note appears in the first chord, in the chord of V, and again in the second chord, in the chord of III. It is not, therefore, required to resolve in passing from the first to the second chords. It does not appear in the third chord, so in passing from the second to the third chord it resolves according to the rule.

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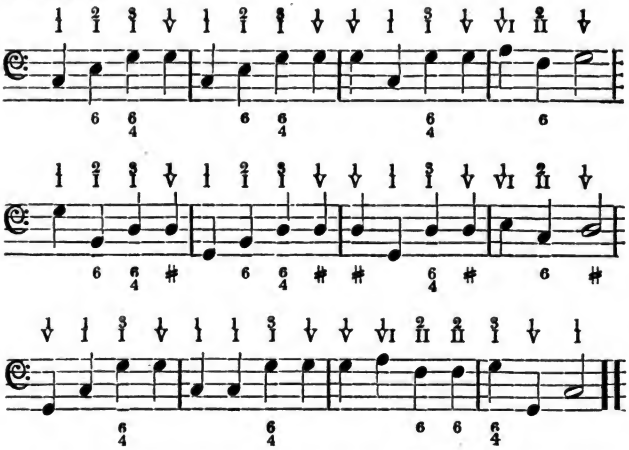
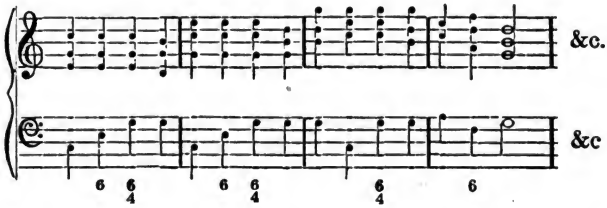
EXERCISE No. 1.



Write the chords indicated by the foregoing base notes, in close harmony. It will be noticed that the 5th, 6th, 7th and 8th measures are in the key of G, all the others being in the key of C. In this and all other exercises which the student is required to write, he should endeavour to place the chords in such positions that when played the exercise will sound well. For example—



In writing the above exercise, carefully observe all the rules, particularly Rule 6. After writing the exercise in close harmony, write it also in dispersed harmony.

RULE VII.—*A perfect fifth must not follow a diminished fifth, in similar motion, unless the chord containing the perfect fifth is in the second form.*

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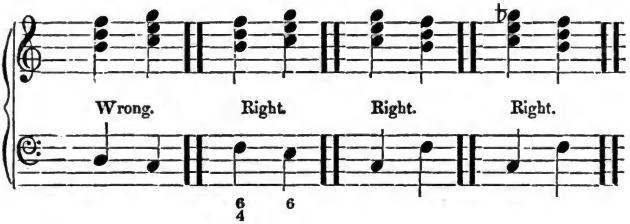
In the foregoing rule, one of the expressions commonly used in harmony for the sake of brevity, is employed. It means that if in a chord two parts form diminished fifths with each other, the same two parts must not form perfect fifths with each other in the next chord, if they progress in similar motion, unless the chord which contains the perfect fifth is in the second form. It will be seen that this is a kind of consecutive fifths, somewhat different from those prohibited by Rule No. 1. Observe that this rule does not forbid a diminished fifth from following a perfect fifth, nor a diminished fifth from following a diminished fifth.



In each chord in the above example, the treble and tenor form fifths with each other. In the first measure a perfect fifth follows a diminished fifth, but it is wrong, because the chord which contains the perfect fifth is not in the second form. In the second measure, a perfect fifth follows a diminished fifth, and it is right, because the chord which contains the perfect fifth is in the second form. In the third measure a diminished fifth follows a perfect fifth, and, in the fourth measure, a diminished fifth follows a diminished fifth, neither of which progressions are forbidden.

CHAPTER XXIII.

THE MINOR SCALE.

A second a half step greater than a major second is called a SUPERFLUOUS SECOND.

A third a half step smaller than a minor third is called a DIMINISHED THIRD.

A fourth a half step smaller than a perfect fourth is called a DIMINISHED FOURTH.

A fifth a half step larger than a perfect fifth is called a SUPERFLUOUS FIFTH.

A sixth a half step larger than a major sixth is called a SUPERFLUOUS SIXTH.

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A seventh a half step smaller than a minor seventh is called a DIMINISHED SEVENTH.

A series of seven tones, so arranged that the interval from the first to the second tone is a major second, from the second to the third a minor second, from the third to the fourth a major second, from the fourth to the fifth a major second, from the fifth to the sixth a minor second, and from the sixth to the seventh a superfluous second, is called the MINOR SCALE.

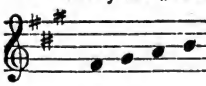
REMARK.—It is customary to express the word "minor," when speaking of a minor key, (thus, key of C minor, key of G minor, &c.;) but it is not usual to express the word "major" when speaking of a major key. The term "key of C," &c., is understood to mean the "key of C major," &c., although the word "major" is not expressed

Key of A minor.

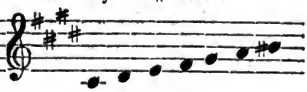
Key of E minor.

Key of B minor.

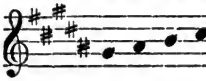
Key of F♯ minor.



Key of C♯ minor.

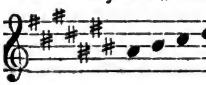


Key of G♯ minor.

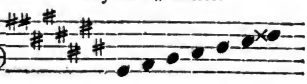


Key of D♯ minor.

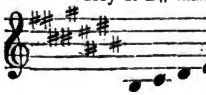
Key of A♯ minor.



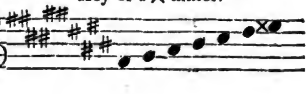
Key of E♯ minor.



Key of B♯ minor.



Key of F× minor.



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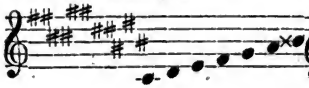
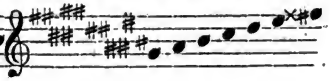
Key of C× minor.



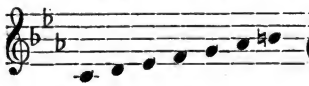
Key of G× minor.



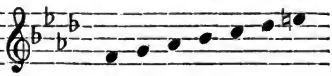
Key of D minor.

Key of G minor.

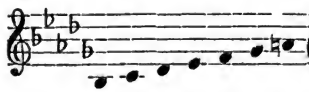
Key of C minor.



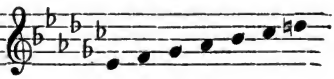
Key of F minor.



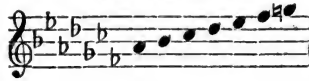
Key of B♭ minor.



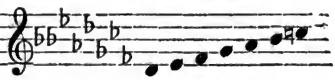
Key of E♭ minor.



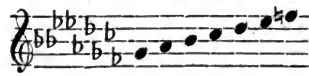
Key of A♭ minor.



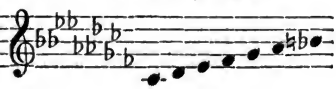
Key of D♭ minor.



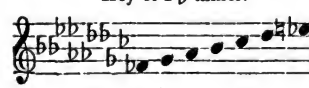
Key of G♭ minor.



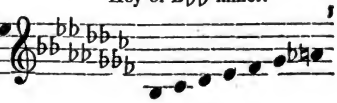
Key of C♭ minor.



Key of F♭ minor.



Key of B♭♭ minor.



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What is the signature of the key of A minor? A flat minor? A sharp minor? B minor? B flat minor? B double flat minor? B sharp minor C minor? C flat minor? C sharp minor? C double sharp minor? B minor? D flat minor? D sharp minor? E minor? E flat minor? E sharp minor? F minor? F flat minor? F sharp minor? F double sharp minor? G minor? G flat minor? G sharp minor? G double sharp minor?

What key formed by the use of flats is the same as the key of A minor? (see page 20.) B minor? B♯ minor? C♯ minor? C× minor? D♯ minor? E minor? E♯ minor? F♯ minor? F× minor? G♯ minor? G× minor?

What key formed by the use of sharps is the same as the key of A minor? A♭ minor? B♭ minor? B♭♭ minor? C minor? C♭ minor? D minor? D♭ minor? E♭ minor? F minor? F♭ minor? G minor? G♭ minor?

Double flats are always represented by two single flats placed together (♭♭).

Double sharps are sometimes represented by two single sharps placed together (♯♯), and sometimes by a cross (×), it is immaterial which.

VII of the minor scale must always be a half step higher than the signature makes it.

Sharps, flats and naturals, when placed before the notes, are called Accidentals, to distinguish them from sharps and flats in the signature.

In the foregoing examples of the minor scales it will be noticed that VII is always raised, by an accidental, a half step higher than the signature would make it. This is done in the keys of D minor, G minor, A minor, E minor, B minor, F♯ minor, and C♯ minor, by placing an accidental sharp (♯) before it; in the keys of G♯ minor, D♯ minor, A♯ minor, E♯ minor, and B♯ minor, by placing a double sharp (×) before it; and in the key of G× minor, by placing a triple sharp (♯×) before it. In the key of C minor, F minor, B♭ minor, E♭ minor, A♭ minor, D♭ minor, and G♭ minor, VII is made a half step higher than the signature would make it, by placing an accidental natural (♮) before it, (thus removing the flat in the signature), and in the keys of C♭ minor, F♭ minor, and B♭♭ minor, by removing the double flat of the signature (♮♭), and substituting a single flat in its place.

The character which represents a sharp (♯) always denotes a tone a half step higher than would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it.

The character which represents a flat (♭) always denotes a tone a half step lower than would be represented by the note before

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which it is placed, if that note was in the key of C, with no accidental before it.

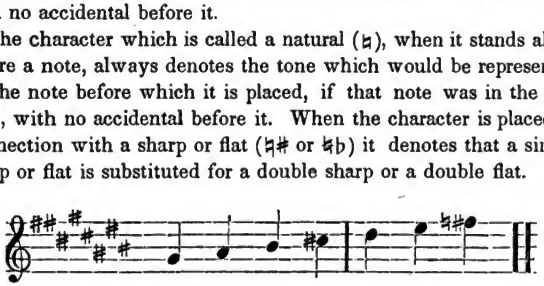
The character which represents a double sharp (♯♯ or ×) always denotes a tone a whole step higher than would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it.

The character which represents a double flat (♭♭) always denotes a tone a whole step lower than would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it.

The character which represents a triple sharp (♯×) always denotes a tone a step and a half higher than would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it.

The character which represents a triple flat (♭♭♭) always denotes a tone a step and a half lower than would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it.

The character which is called a natural (♮), when it stands alone before a note, always denotes the tone which would be represented by the note before which it is placed, if that note was in the key of C, with no accidental before it. When the character is placed in connection with a sharp or flat (♮♯ or ♮♭) it denotes that a single sharp or flat is substituted for a double sharp or a double flat.



In the above Example, the fourth note is C sharp. It would have been C sharp if the accidental was not there; and as the sharp simply denotes a tone a half step higher than would be represented by the note before which it is placed if that note was in the *key of C, without an accidental before it*, the presence of the accidental does not affect its pitch. In other words, in this case the accidental is entirely unnecessary. The last note in the example is F sharp. It would have been F double sharp according to the signature, but the "♮♯" indicate that a single sharp is substituted for a double sharp.

What letters form the scale in the key of A minor? A flat minor? A sharp minor? B minor? B flat minor? B double flat minor? B sharp minor? C minor? C flat minor? C sharp minor? C double sharp minor? D minor? D flat minor? D sharp minor? E minor? E flat minor? F

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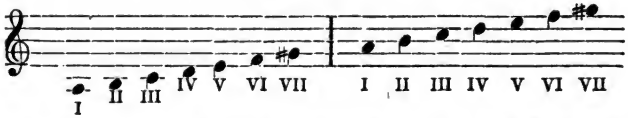
sharp minor? F minor? F flat minor? F sharp minor? F double sharp minor? G minor? G flat minor? G sharp minor? G double sharp minor?

CHAPTER XXIV.

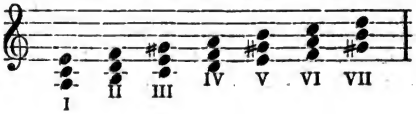
COMMON CHORDS IN THE MINOR KEY.

Like the major scale, (as explained on page 34,) the minor scale may be repeated at a higher or lower pitch.



The interval from VII of the minor scale to I of the scale next above is a minor second.

Common Chords of the Minor Scale.



The common chords of I and IV are composed of a fundamental note, a minor third, and a perfect fifth, and are consequently MINOR COMMON CHORDS. [See page 21.]

The common chords of II and VII are composed of a fundamental note, a minor third, and a diminished fifth, and are consequently DIMINISHED COMMON CHORDS. [See page 22.]

The common chord of III is composed of a fundamental note, a major third, and a superfluous fifth, and is called a SUPERFLUOUS COMMON CHORD.

The common chords of V and VI are composed of a fundamental note, a major third, and a perfect fifth, and are consequently MAJOR COMMON CHORDS. [See page 21.]

What kind of a chord is I of the minor scale?
ANS.—A minor common chord.

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What kind of a chord is II of the minor scale? III? IV? V? VI? VII?

What chords of the minor scale are major common chords?
Ans.—The common chords of V and VI

What chords of the minor scale are minor common chords? Diminished common chords? Superfluous common chords?

What chords of the major scale are major common chords? [See page 21.] Minor common chords? Diminished common chords?

What chords of the major and minor scales are major common chords?
Ans.—The common chords of I, IV and V, of the major scale; and V and VI of the minor scale.

What chords of the major and minor scales are minor common chords? Diminished common chords? Superfluous common chords?

CHAPTER XXV.

PROGRESSIONS IN THE MINOR MODE.

"Minor Mode" and "Minor Key" are terms used to denote music composed from the tones of the minor scale. "Major Mode" and "Major Key" denote music composed from the tones of the major scale.

Note. The following are progressions which are constantly occurring in minor music. The student should transpose each of them to the following keys, viz;—E minor, B minor, F♯ minor, C♯ minor, G♯ minor, D♯ minor, D minor, G minor, C minor, F minor, B♭ minor, and E♭ minor; and practice them thoroughly upon the piano, until he is able to play them readily from memory. It will be noticed that the last five exercises are repetitions, in dispersed harmony, of the first five.

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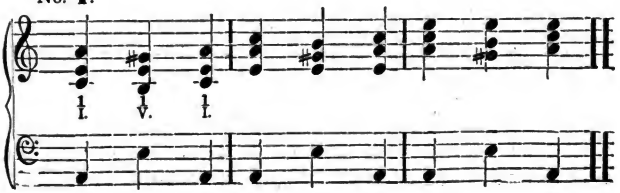

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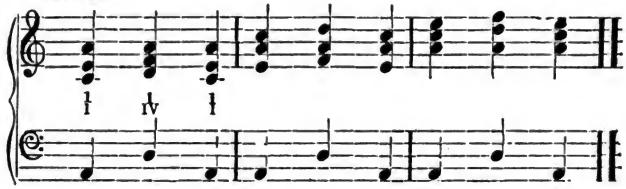

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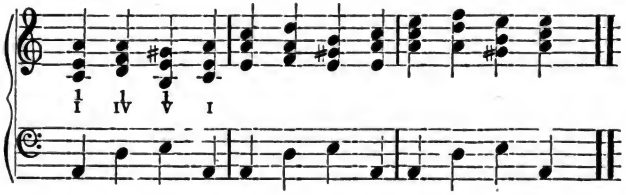

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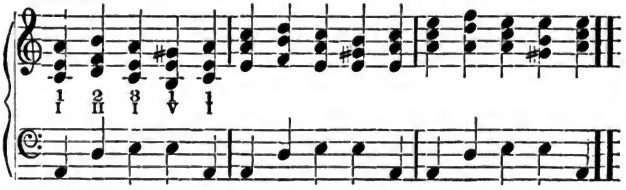

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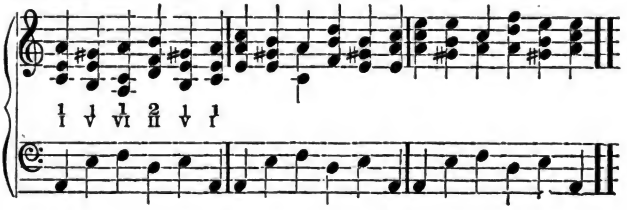

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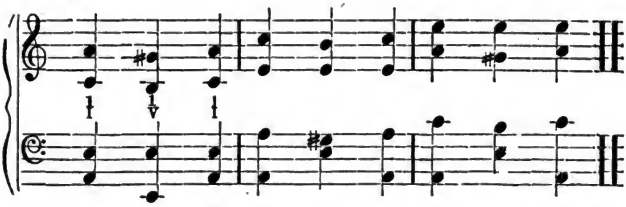

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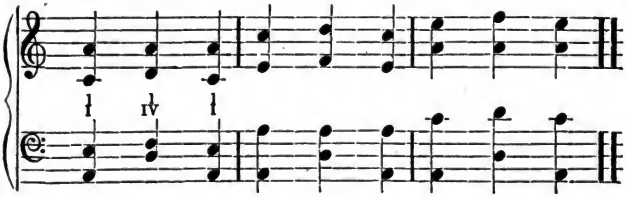

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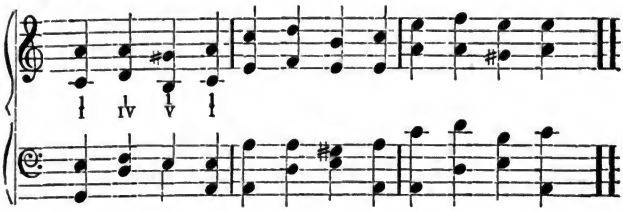

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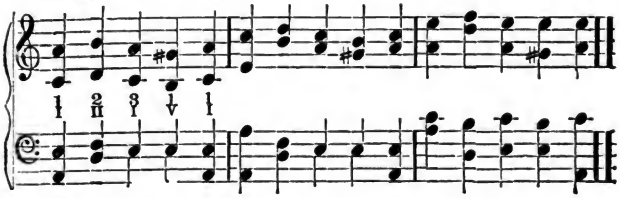

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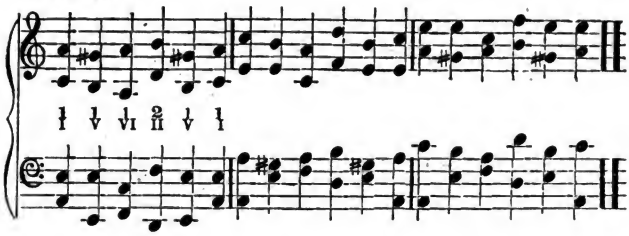


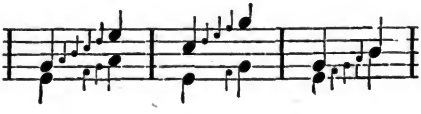
NOTE.—The above are the best positions of some of the most common progressions in minor music. If the student has followed the directions, he is now perfectly familiar with them. In future exercises where these chords are employed, the positions which are given in the exercises of this chapter should always be employed except in passages where the rules would be violated by so doing. [See "Remark" at the close of page 28.]

CHAPTER XXVI.

HIDDEN FIFTHS AND OCTAVES.

RULE VIII.—*Two parts must not move to a perfect fifth, octave prime, in similar motion, except* (1*st*) *when the upper part does not skip;* (2*nd*) *when the chord containing the perfect fifth, octave or prime, is in the second form,* [*see page* 49;] *and* (3*d*) *when the upper of the two parts in the first chord, and the lower of the two parts in the second chord, form a small seventh.*

REMARK.—This is called the Rule of Hidden Fifths, Octaves and Primes or Unisons). An unpleasant effect is produced by progressions in which these hidden fifths, hidden octaves, and hidden primes, occur, which by many is supposed to be occasioned by the ear involuntarily supplying the intermediate ones in the progression.



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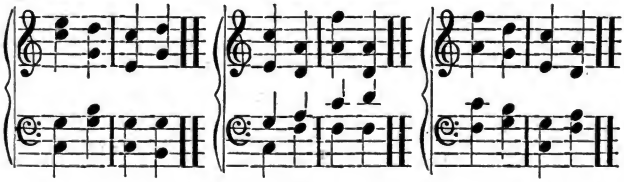
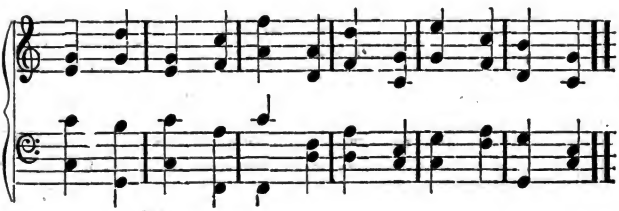
In t ıe first measure of the above example, it will be seen, that if, in the progression represented by the large notes, the intervening tones (represented by the small notes,) were supplied, consecutive fifths would be made by the last three notes in each part. In the second measure consecutive octaves would be made by the last two notes; and in the third measure consecutive primes would be made by the last two notes in each part.

Examples of two parts moving to a perfect fifth in similar motion, which are right; or, in other words, examples of progression in which hidden fifths occur, which are correct.

EXAMPLE No. 1. EXAMPLE No. 2. EXAMPLE No. 3.



In each measure of the treble staff in the above examples, it will be seen that if the intervening tones were supplied, consecutive fifths would be made, i. e., hidden fifths are produced by these progressions. In Example No. 1, the upper part does not skip, consequently, according to Rule VIII the progression is correct, notwithstanding the hidden fifths which are produced by it. In Example No. 2, the chord which contains the perfect fifth is in the second form, which is one of the exceptions allowed by the rule, consequently this progression is correct. In Example No. 3, the two parts which produce the hidden fifths are the treble and alto. In the first measure, the upper of these two parts in the first chord is F, and the lower of these two parts in the second chord is G, and G and F form the interval of a minor seventh. In the second measure, the upper of these two parts, in the first chord, is C, and the lower of these two parts, in the second chord, is D, and D and C form the interval of a minor seventh. The hidden fifths produced in Example No. 3, consequently, come within the third exception stated in the Rule, and are therefore correct.



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In the preceding example hidden fifths occur in each measure of the treble staff, and all are incorrect. In the first and second measures the upper part skips, consequently these measures do not come within the first exception to the rule. In the third and fourth measures, the chords containing the perfect fifth are not in the second form, consequently they do not come within the second exception to the rule. In the fifth and sixth measures, the upper of the two parts, (which occasions the hidden fifth,) in the first chord, and the lower of the two parts in the second chord, form a major seventh, consequently they do not fall within the third exception to the rule.

In Exercise No. 5, page 24, the chord of F in the second measure is arranged with both the alto and tenor on A, because, if the tenor had been on F, forbidden hidden fifths would have been made.

CHAPTER XXVII.

THE COMMON CHORD OF II IN THE MINOR MODE.

The only diminished common chord in the major mode is the chord of VII. In the minor mode the chords of II and VII are diminished common chords. In the chords of VII, in both modes, the fundamental note is the leading note, and must consequently ascend one degree. In the chord of II, in the minor mode, the fundamental note is not the leading note, and it is therefore at liberty to move up or down, or by skips; on this account, although it is the same kind of a chord as VII, its resolution is quite different. The object of this chapter is to make the student familiar with the progressions which can, and with the progressions which cannot be made, with the common chord of II in the minor mode.

A tone which has a fixed resolution may move a minor second or a major second, but must not move a superfluous second.

It will be noticed that the diminished fifth in the chord of II cannot ascend without moving a superfluous second, consequently in the chord of II it cannot ascend or descend as in the chord of VII, but can only descend.

The chord of II can resolve to the chords of I, IV, V and VI. To familiarise the student with every possible progression of this chord, such tables as are described on page 47, are made use of, and one example of each progression is given. The student should invent at least two or three more examples of each. For instance, one example of the progression $\overset{1}{\text{II}}\ \overset{2}{\text{I}}$ is given, but many more in these forms are possible, and the studen should write at least two or three more of them; and so with $\overset{1}{\text{II}}\ \overset{3}{\text{I}}$, $\overset{2}{\text{II}}\ \overset{1}{\text{I}}$. and all the others

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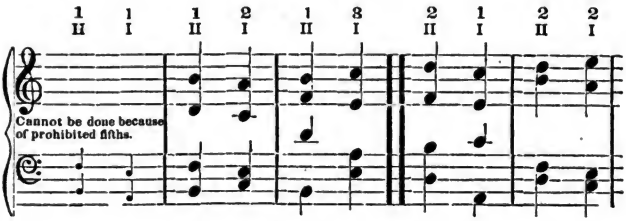
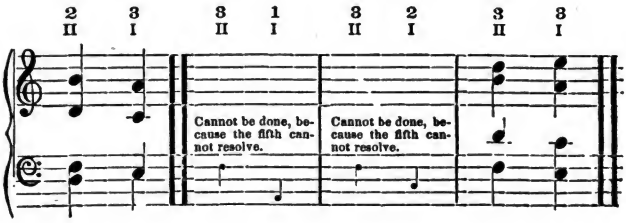
1 II	1 I	1 II	2 I	1 II	3 I
2 II	1 I	2 II	2 I	2 II	3 I
3 II	1 I	3 II	2 I	3 II	3 I





1 II	1 V	1 II	2 V	1 II	3 V
2 II	1 V	2 II	2 V	2 II	3 V
3 II	1 V	3 II	2 V	3 II	3 V

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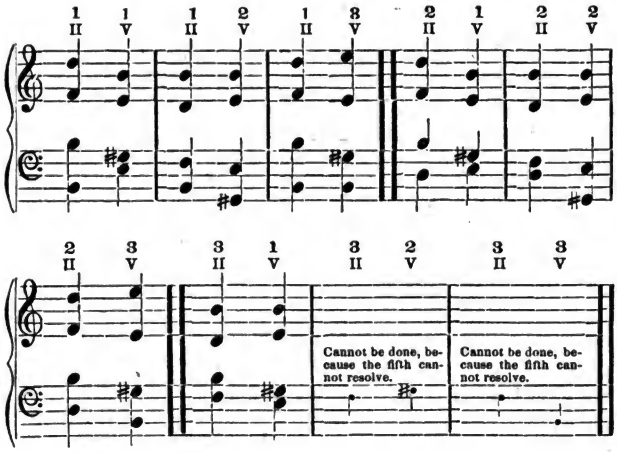

When, after a diminished common chord, a chord is used which does not contain a tone to which the diminished fifth can resolve, it (the diminished fifth) is free.

When a tone is compelled by the rules to move in a particular manner, it is said to have a FIXED RESOLUTION. Tones which are not compelled to move in a particular manner, are said to be FREE.

The chords of IV and VI do not contain the tone to which the diminished fifth can resolve, consequently when the chord of II is followed by the chords of IV or VI, the diminished fifth is free to move up, down, or by skips. It is desirable, however, to let it remain stationary if possible, i. e., to let the part which sings the tone which is the diminished fifth in the chord of II, sing the same tone in the next chord. For example, in the first measure on page 65 the alto has the tone which is the diminished fifth, (F,) in the chord of II, and has the same tone (F) in the next chord.

1 II	1 IV	1 II	2 IV	1 II	3 IV
2 II	1 IV	2 II	2 IV	2 II	3 IV
3 II	1 IV	3 II	2 IV	3 II	3 IV

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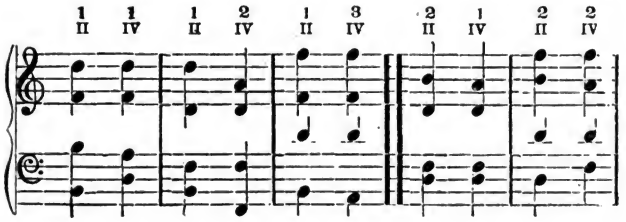
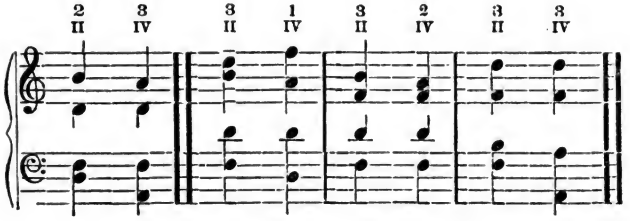
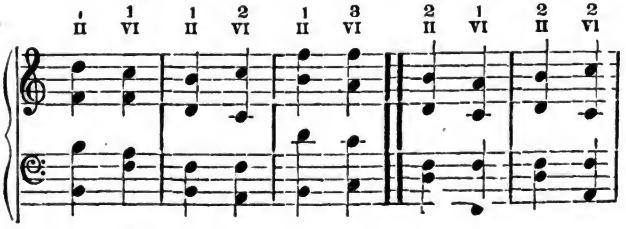




1	1	1	2	1	3
II	VI	II	VI	II	VI
2	1	2	2	2	3
II	VI	II	VI	II	VI
3	1	3	2	3	3
II	VI	II	VI	II	VI



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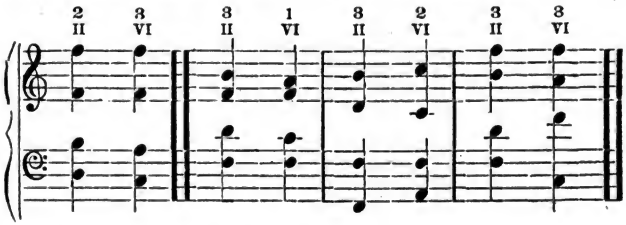
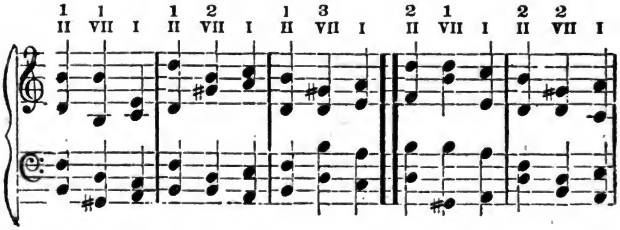


When the chord of II is followed by the chord of VII the diminished fifth is free.

The remark has already been made, that when there is no tone in the next chord to which the diminished fifth can resolve, it is free, and the foregoing remark is but a repetition of the same statement. It seems necessary, however, to make the remark in the last named form, because in the progression from the chord of II to the chord of VII the diminished fifth sometimes ascends a superfluous second, a progression which is allowed in the progression from the chord of II to the chord of VII, but is forbidden in every other progression.

Write two or three examples of each progression contained in the following table, and resolve each chord of VII to the chord of I, as in the examples –

1 II	1 VII	1 II	2 VII	1 II	3 VII
2 II	1 VII	2 II	2 VII	2 II	3 VII
3 II	1 VII	3 II	2 VII	3 II	3 VII



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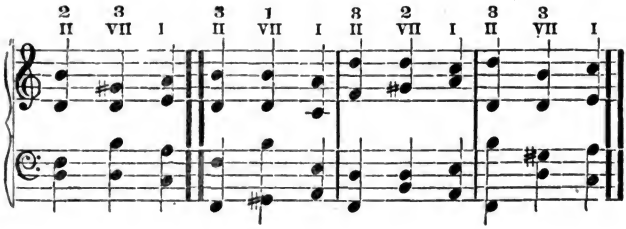
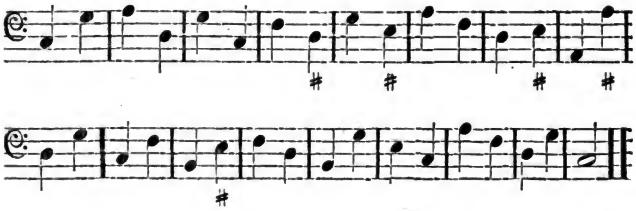


CHAPTER XXVIII.

PRACTICAL EXERCISES.

Write in close harmony the chords indicated by the following base notes, choosing such positions as will make the best sounding progressions, or, in other words, make as good a tune with these chords as possible.

PRACTICAL EXERCISE No. 1.



In all the practical exercises, write under each base note the Roman figures indicating the chord. For example, in the above exercise, under the first base note write I, under the second write V, &c.

REMARK.—The practical exercises are designed to put in practice all the student has learned previous to the introduction of each exercise. They should be written with the utmost care, and to be sure that all faults are avoided, it will be well carefully to examine the chords after they are written, and answer the following questions in reference to each :—

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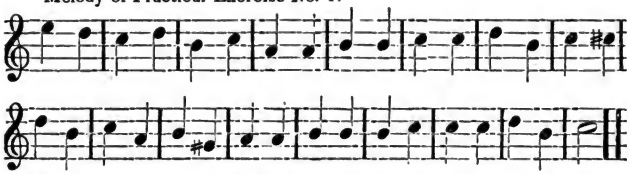
1. Is it the right chord? (i. e , the one which the base indicates.)
2. Is it the right form of the chord?
3. Is the chord complete? (i. e., does it contain the three letters which are required to form a common chord?)
4. Is there a leading note in the chord? and, if so, is it rightly resolved?
5. Is $^{3}_{1}$ rightly used? [See page 48.]
6. Are consecutive fifths, octaves and primes avoided?
7. Is the diminished fifth rightly used?
8. Are there no prohibited hidden fifths, octaves or primes?

After writing the chords in Practical Exercise No. 1, as above directed, write the same chords again with the following notes for the upper part (or melody).

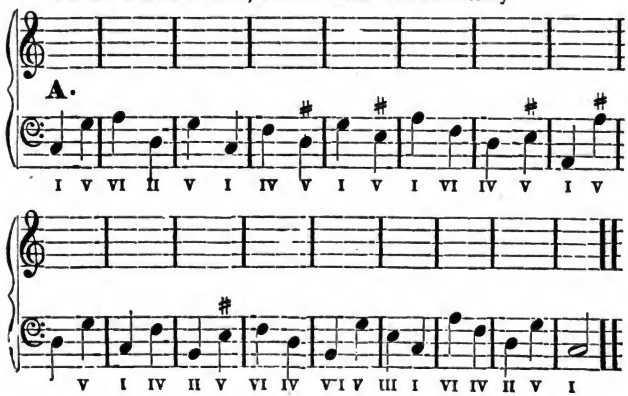
Melody of Practical Exercise No. 1.



After this has been done, write the exercise again in dispersed harmony.

As there will be many of these practical exercises to be written, it is very important the student should understand clearly how they are to be done, and to guard against misapprehension, Practical Exercise No. 1 is written out in the following examples, just as the student must write every practical exercise.

Practical Exercise No. 1, with the student's own melody.



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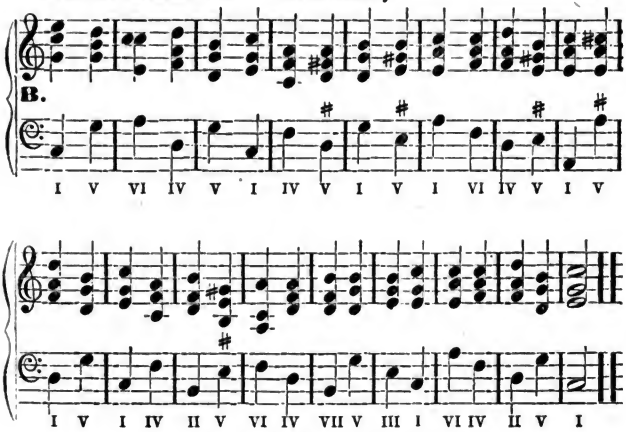
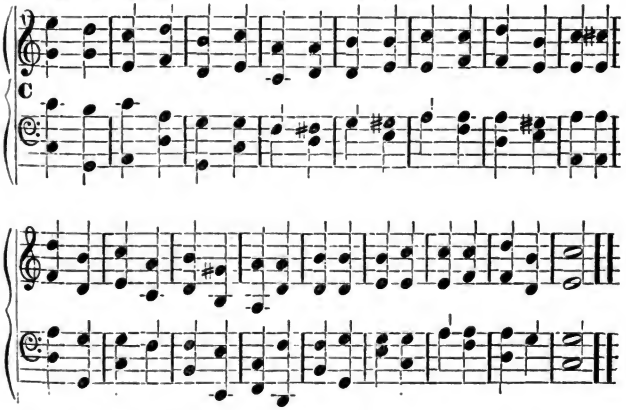
Practical Exercise No. 1. Given Melody.



Practical Exercise No, 1 in Dispersed Harmony.



Whether the Practical Exercises are written in close or dispersed harmony, the four tones which compose each chord are to be considered as treble alto, tenor, and base, as really as if written upon four staves. It will be seen that the student is to write each Practical Exercise three times. *First*,

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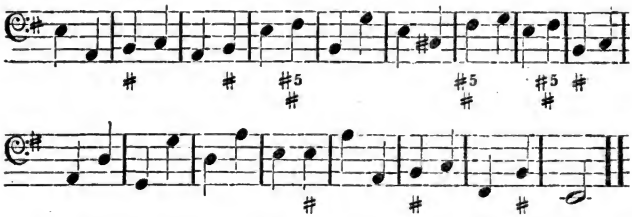
as at **A**, making his own choice of positions, i. e., making whichever tone uppermost he pleases; or, in other words, choosing his own melody. This arrangement of each exercise will hereafter be called "OWN MELODY." *Second*, as at **B**. In this arrangement the author's arrangement of the positions of the chords is taken, i. e., the author's melody is adopted. This arrangement of each exercise will hereafter be called "GIVEN MELODY." *Third*, as at **C**. Here the chords are in the same positions as at **B**, but are arranged in Dispersed Harmony.

REMARK.—At **A** the treble staff is to be supposed to be occupied with the chords as arranged by the student. Under both the Own Melody and the Given Melody, the student is to write the Roman figures indicating the name of the chord, as in the Examples **A** and **B**. It will be noticed that the eighth and ninth chords are in the key of G, the tenth, eleventh, &c., in the key of A minor, &c. If the student finds any difficulty in placing the Roman figures under the chords, he should thoroughly review Chapter XVIII.

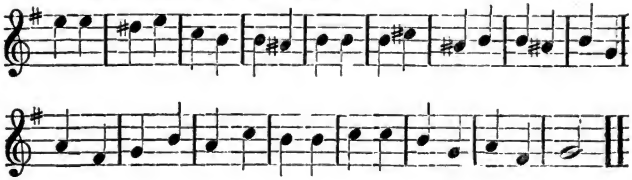
Write Practical Exercise No. 2 with Own Melody, carefully placing the Roman figures under each chord.

PRACTICAL EXERCISE No. 2.



After writing and carefully examining the above exercise by the questions on page 68, write it again with the Given Melody.

Melody of Practical Exercise No. 2.



After writing and carefully examining the exercise as written with Given Melody, write it again in Dispersed Harmony.

REMARK.— It will be seen that in Example **C** the base is sometimes taken an octave lower than it is in Examples **A** and **B**. In arranging the Dispers-

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ed Harmony the student will sometimes find it necessary to place the base an octave lower, and will perhaps occasionally be obliged to vary from the Given Melody, i. e., occasionally he may find that progressions which will be right in Close Harmony, will violate some rule if written in Dispersed Harmony.

After writing the above exercise in Dispersed Harmony, examine it with the utmost care, by the questions on page 68.

CHAPTER XXIX.

COMMON CHORD OF III IN THE MINOR MODE.

The superfluous common chord is a very harsh discord. The tone which forms a superfluous fifth with the fundamental note produces the harshness. [See Remarks in relation to the diminished fifth, on page 44.]

The superfluous fifth is a discord of the third class. It must be prepared, and must ascend one degree.

Whenever VII of the minor scale is the tone which is the discord in any chord, it must resolve by ascending one degree.

NOTE.—VII of the minor scale cannot descend without descending a superfluous second, and discords are allowed to move only a minor or a major second, [see page 62,] consequently whenever this tone is the discord, it cannot descend, and therefore must resolve by ascending. On page 44 discords of the third class are described as being allowed only to descend. VII of the minor scale is, of course, an exception to this rule.

A tone which requires a preparation must appear as a concord in the previous chord, and in the same part.

In the first measure of the following example, the second chord is a superfluous common chord. The treble (G♯) is the superfluous fifth. In the previous chord, also, the G♯ sharp appears in the treble, and in this previous chord it (the G♯) is a concord, consequently in that example the superfluous fifth is properly prepared.

A superfluous fifth is not allowed to follow a perfect fifth in similar motion, nor can a perfect fifth follow a superfluous fifth in similar motion.

That is, consecutive fifths, where one is superfluous and the other perfect, are not allowed.

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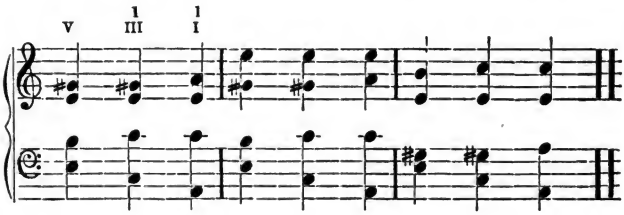
The common chord of III can resolve to the common chords of I, IV and VI.

1 1 III I	1 2 III I	1 3 III I	1 1 III IV	1 2 III IV	1 3 III IV
2 1 III I	2 2 III I	2 3 III I	2 1 III IV	2 2 III IV	2 3 III IV
3 1 III I	3 2 III I	3 3 III I	3 1 III IV	3 2 III IV	3 3 III IV

1 1 III VI	1 2 III VI	1 3 III VI
2 1 III VI	2 2 III VI	2 3 III VI
3 1 III VI	3 2 III VI	3 3 III VI

Write at least three examples of each progression contained in the tables, placing before each chord of III a chord which contains a tone that will prepare the discord, i. e , a chord which contains the tone which is the superfluous fifth in the chord of III, and which in that chord is a concord.



The above contains three examples of the first progression of the first table. Before each chord of III, the chord of V is placed, because it contains a tone (G♯) which will prepare the discord. In the chord of V, G♯ is the major third, and is consequently a concord. In the chord of III it is the superfluous fifth, and is consequently a discord which requires a preparation. It will be noticed that in each measure the discord and the tone which prepares it are in the same part; that is, in the first measure both the G sharps are in the treble, in the second measure both the G sharps are in the alto, and in the third measure both the G sharps are in the tenor.

The following measures contain one example of each of the progressions contained in the tables. The student should invent at least two more of each, so that there may be as many examples of each of the progressions contained in the tables as there are of the first progression of the first table, in the preceding example. It will be seen that in the preceding example in the first measure the superfluous fifth is placed in the treble, in the second measure it is placed in the alto, and in the third measure it is placed in the tenor. The student should endeavour to place it in a different part (when possible) in each of the measures which he writes. In the following exam

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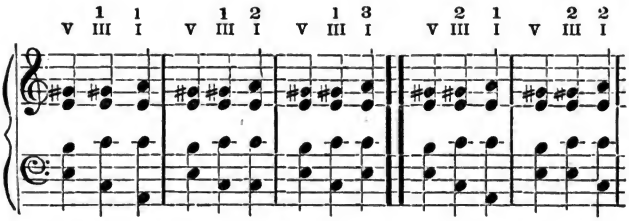
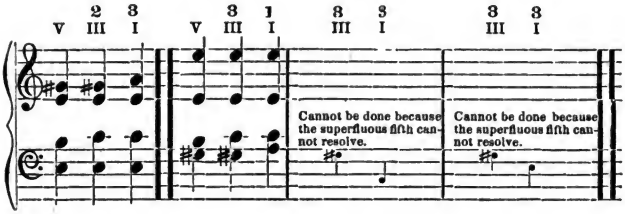
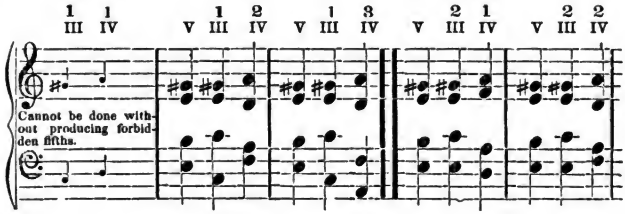
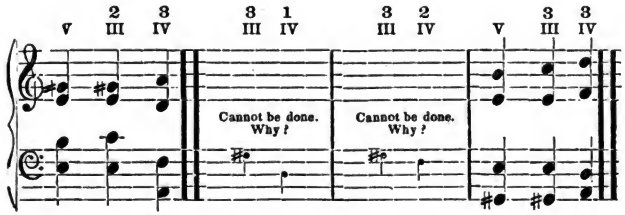
ples, where it is possible, the superfluous fifth is placed in the treble. In the two additional measures of each progression, which the student is expected to write, it is presumed he will write it in the alto and tenor.









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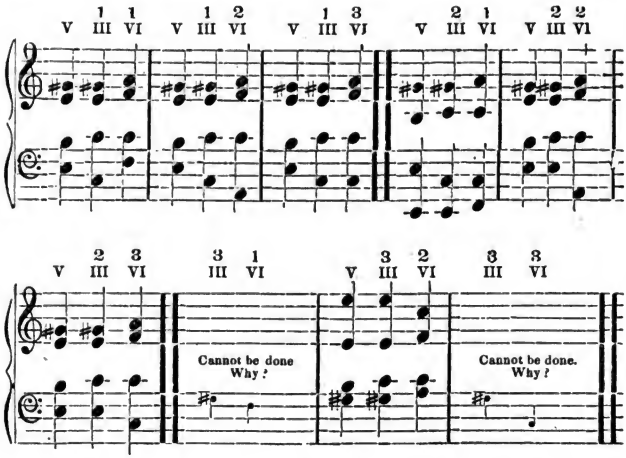
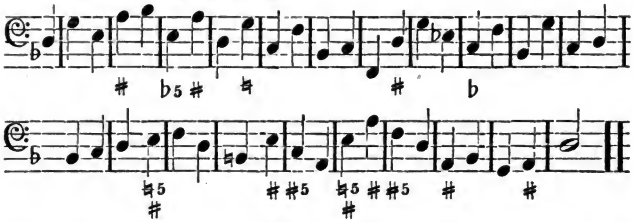


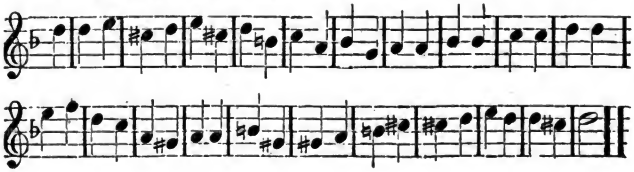
Write Practical Exercise No. 3 with Own Melody, according to the directions in Chapter XXVIII.

PRACTICAL EXERCISE No. 3.



Write Practical Exercise No. 3 with Given Melody, according to the directions in Chapter XXVIII.

Melody of Practical Exercise No. 3.



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Write Practical Exercise No. 3 in Dispersed Harmony, according to the directions in Chapter XXVIII.

CHAPTER XXX.

SEQUENCES.

King of kings..... and
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah,

Lord of lords.....
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah.

King of kings.....
for ev-er and ev-er, Hal-le-lu-jah, Hal-le-lu-jah.

A strain which is repeated one or more times at a higher or lower pitch, is called a SEQUENCE.

The above example is from the Hallelujah Chorus of the Messiah. The first strain is repeated twice, each time at a higher pitch, and is consequently a sequence.

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The first strain of a sequence is called the FIGURE.

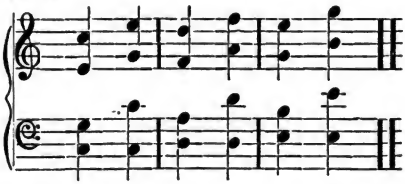
The smallest number of chords of which a figure can consist is two. Of course any number larger than two may be employed to form a figure.

In the repetition of the figure Rules 1, 2 and 3 must be observed, but all other rules may be violated, except those which relate to discords which require a preparation.

In the construction of the figure all rules must be observed, but in the repetitions it is not important that any except Rules 1, 2 and 3 should receive attention.

The following exercises consist of figures composed of the fewest possible number of chords Although a figure may be repeated any number of times, it is not usual to repeat it more than twice.

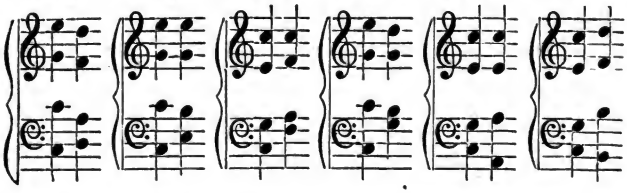
No. 1.



In the above example the first measure forms the figure, and the second and third measures contain the repetitions, each one degree higher than the previous one.

Write two repetitions of the following figures, each a degree higher than the previous one; i. e., like Exercise No. 1, which is written out in full as an example.

No. 2. No. 3. No. 4. No. 5. No. 6. No. 7.



Write two repetitions of the following figures, each a degree lower than the previous one; i. e., like Exercise No. 8, which is written out in full as an example.

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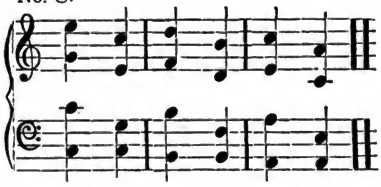
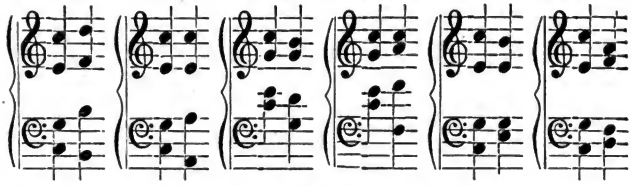
No. 8.



No. 9. No 10. No. 11. No. 12. No. 13. No. 14.

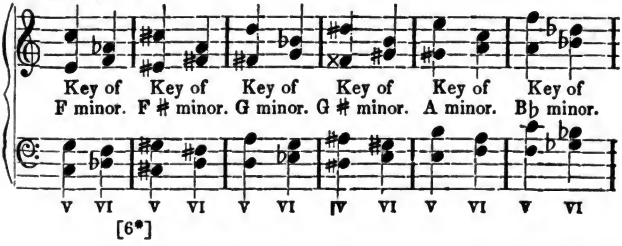


REMARK.—In the fourth chord of Exercise No. 8 there are two leading notes, one of which (in the base) descends. This is contrary to Rule IV, which says that the leading note must ascend. According to this Rule two leading notes cannot be taken in any one chord, because they must both ascend, which would produce consecutive octaves or primes (unisons). In this fourth chord also the diminished fifth (F) does not resolve according to the rules. The violations of these rules, however, are permitted, because in sequences all the rules which have thus far been given can be violated, except Rules 1, 2 and 3, and those which relate to the superfluous common chord.

When the chord of VI follows the chord of V, the third in the chord of VI must be doubled.

There is no progression more common than for VI to follow V, and none in which consecutive fifths and octaves, and wrongly resolved leading notes are more liable to occur. In the following sequence the figure is repeated eleven times, giving the progression V VI in every minor key. The student should practice it on the piano until able to play it readily from memory.

No. 15.



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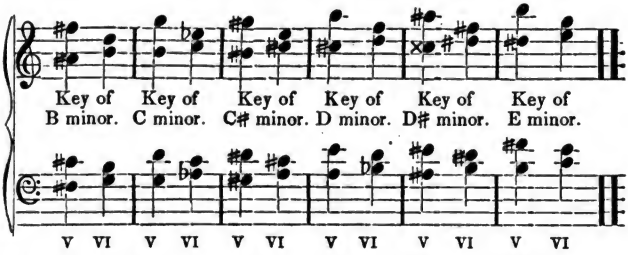
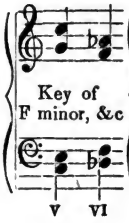


Write the same chords, in the same keys, in the following positions :—

No. **16.**



No. **17.**

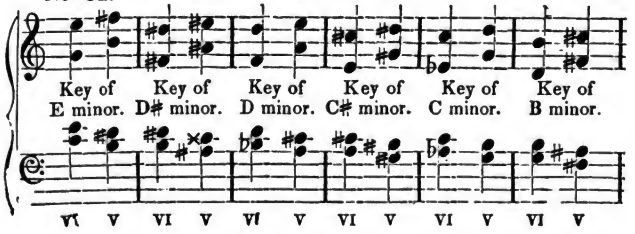
No. **18.**

No. **19.**

No. **20**

In Exercise No. 15, the treble is the fundamental note, the alto is the third, and the tenor is the fifth of the chord. In No. 16, the treble is the fundamental note, the alto is the fifth, and the tenor is the third of the chord. In No. 17, the treble is the third, the alto is the fifth, and the tenor is the fundamental note. In No. 18, the treble is the third, the alto is the fundamental note, and the tenor is the fifth. In No. 19, the treble is the fifth, the alto is the fundamental note, and the tenor is the third. In No. 20, the treble is the fifth, the alto is the third, and the tenor is the fundamental note. Consequently the above exercises, when written out in full, embrace every possible position of the progression V VI in every minor key.

No. **21.**



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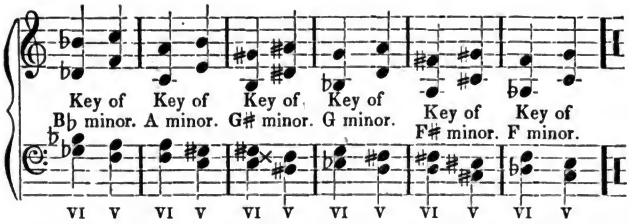
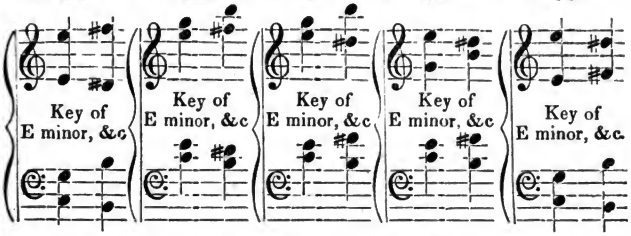


Exercise No. 21 gives an example of the chords contained in the six previous exercises, *descending*. Like Exercises No. 15, it should be practiced until the student can play it readily from memory.

Write the same chords, in the same keys, in the following positions:—

No **22**. No. **23**. No. **24**. No. **25**. No. **26**.

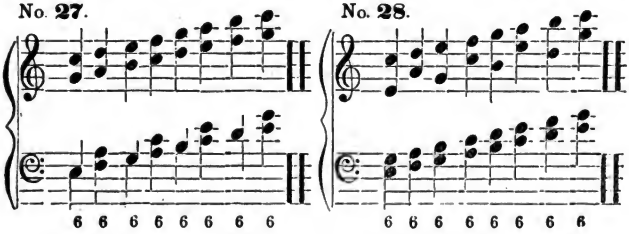


Exercises No. 21, 22, 23, 24, 25 and 26, when written out in full, embrace every possible progression of VI V in every minor key.

Remark.—It will be well for the student to invent sequences containing three, four, five, six and more chords in the figure.

Although a proper sequence cannot be made with less than two chords, passages like Exercises No. 27, 28 and 29, are called One Chord Sequences, because the same rules are allowed to be broken in writing them that are allowed to be violated in sequences.

No. **27**. No. **28**.



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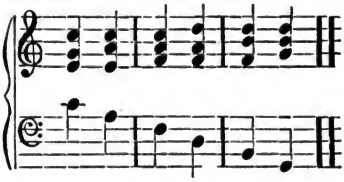
No. 29.



In each of these exercises, (Nos. 27, 28 and 29) the base moves by the same degrees, i. e., in Nos. 27 and 28 by seconds, and in No. 29 by thirds. When the base moves equally in this manner the passage is called a one-chord sequence, (meaning that the figure is composed of one chord only,) and the same liberties can be taken with the rules as in regular sequences. In one-chord sequences, like Exercises Nos. 27 and 28, three parts must move regularly like the base. It is of course impossible that four parts should move in this manner, because of consecutive octaves, so that one part must move irregularly. In No. 27 the tenor moves irregularly, and in No. 28 the alto moves irregularly. In other respects Nos. 27 and 28 are alike. From the twenty third to the thirty-first chord, in Practical Exercise No. 1, forms a one-chord sequence like No. 29. The sixteenth and seventeenth chords in Practical Exercise No. 1 form the figure of a regular sequence, and the four succeeding chords form the repetitions.

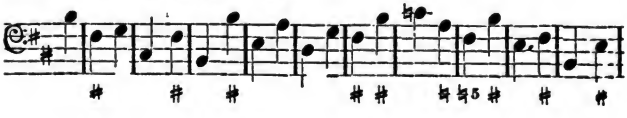
See if there are any sequences in Practical Exercises Nos. 2 and 3, and if there are any point them out.

CHAPTER XXXI.

PRACTICAL EXERCISES

Write Practical Exercise No. 4 with Own Melody, according to the directions in Chapter XXVIII.

PRACTICAL EXERCISE No. 4.



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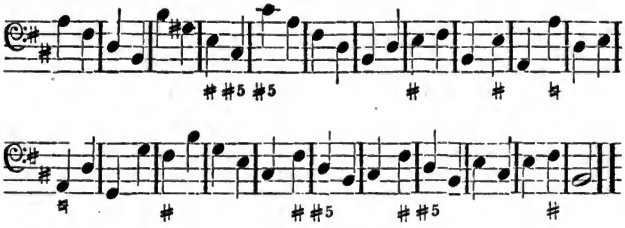
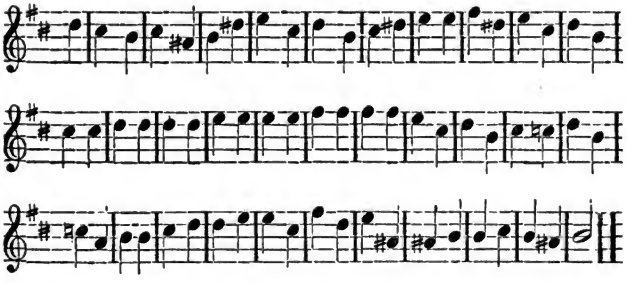


Write Practical Exercise No. 4 with Given Melody, according to the directions in Chapter XXVIII.

Melody of Practical Exercise No. 4.



Write Practical Exercise No. 4 in Dispersed Harmony, according to the directions in Chapter XXVIII.

The student should carefully examine every chord by the questions on page 68, and should now add the following additional questions :—

9. Is the superfluous fifth rightly used ?
10. Is there a sequence in the exercise, and if so is it rightly used ?

Write Practical Exercise No. 5 with Own Melody, according to the directions in Chapter XXVIII.

PRACTICAL EXERCISE No. 5.

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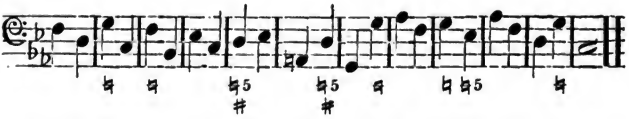
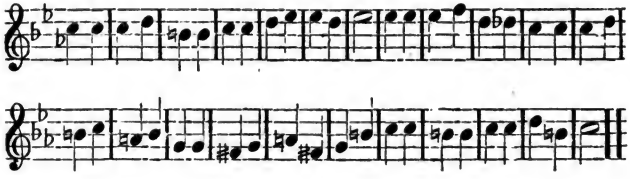


Write Practical Exercise No. 5 with Given Melody, according to the directions in Chapter XXVIII.

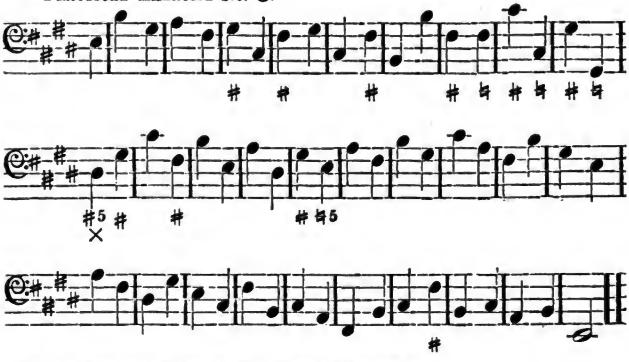
Melody of Practical Exercise No. 5.



Write Practical Exercise No. 5 in Dispersed Harmony, according to the directions in Chapter XXVIII.

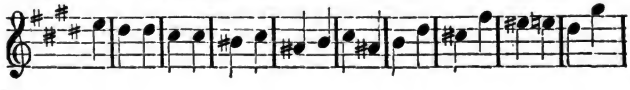
Write Practical Exercise No. 6 with Own Melody.

PRACTICAL EXERCISE No. 6.



Write Practical Exercise No. 6 with Given Melody.

Melody of Practical Exercise No. 6.



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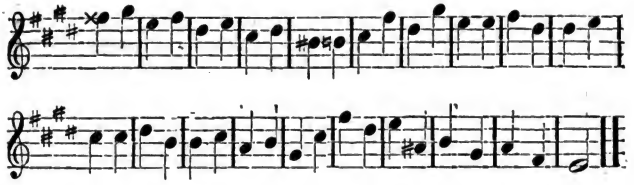
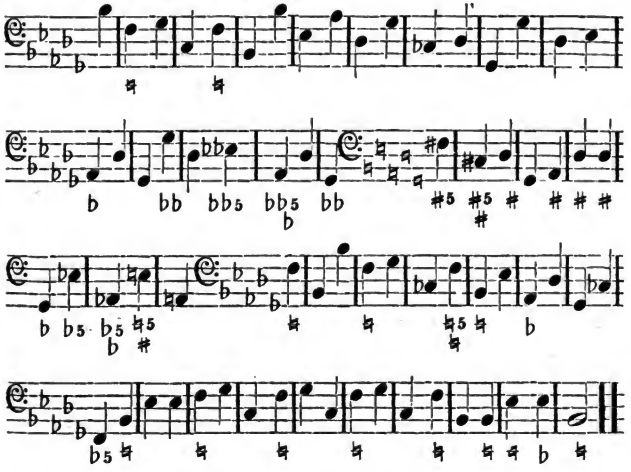


Write Practical Exercise No. 6 in Dispersed Harmony.

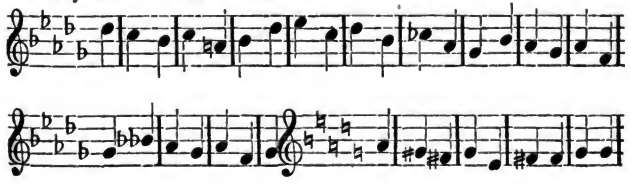
Write Practical Exercise No. 7 with Own Melody

PRACTICAL EXERCISE No. 7.



Write Practical Exercise No. 7 with Given Melody.

Melody of Practical Exercise No. 7.



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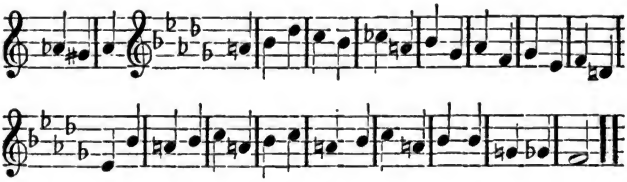

Write Practical Exercise No. 7 in Dispersed Harmony

REMARK.—One of the most important exercises connected with the study of the practical exercises, is the placing of the Roman figures under each chord, as directed in Chapter XXVIII. Great care should be taken in thus writing these Roman figures, and they should on no account be omitted in any exercise.

CHAPTER XXXII.

CHORD OF ♯IV IN THE MINOR MODE.

A common chord of which ♯IV is the fundamental note, is often used in the minor mode. It is composed of a fundamental note, a tone which is a diminished third from the fundamental note, and a tone which is a diminished fifth from the fundamental note, and is called a DOUBLE DIMINISHED COMMON CHORD.

Common chord of sharp four in the key of A minor.

Common chord of sharp four in the key of E minor.

Common chord of sharp four in the key of D minor.

Each tone of the double diminished common chord has a fixed resolution. The fundamental note must ascend one degree, the diminished third must descend one degree, and the diminished fifth must move as in the chords of II and VII.

The chord of ♯IV can resolve to the chords of I and V

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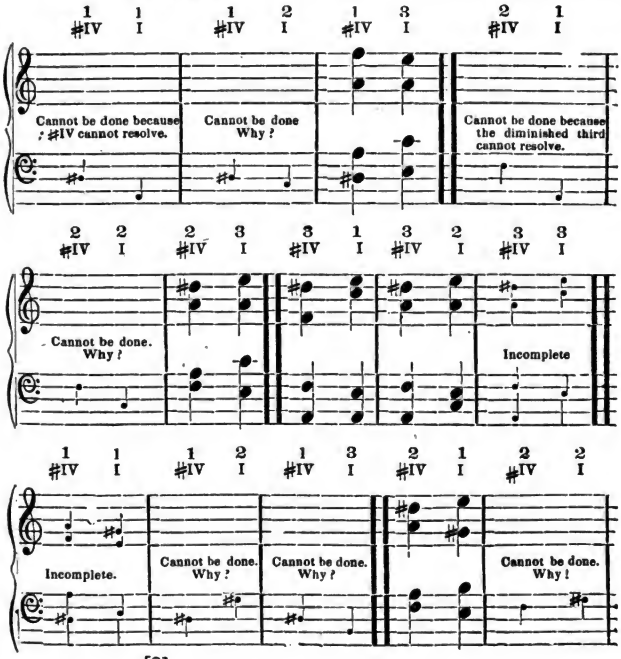
REMARK.—When the chord of #IV is followed by the chord of I, the diminished fifth cannot resolve, and it is therefore free. [See page 64.] When it is followed by the chord of V, the diminished fifth must resolve, because the chord V contains tones to which it can resolve.

1	1	1	2	1	3	1	1	1	2	1	3
#IV	I	#IV	I	#IV	I	#IV	V	#IV	V	#IV	V
2	1	2	2	2	3	2	1	2	2	2	3
#IV	I	#IV	I	#IV	I	#IV	V	#IV	V	#IV	V
3	1	3	2	3	3	3	1	3	2	3	3
#IV	I	#IV	I	#IV	I	#IV	V	#IV	V	#IV	V

One example of each progression contained in the tables is given below. As in the tables previously given, the student should invent at least two more examples of each progression.



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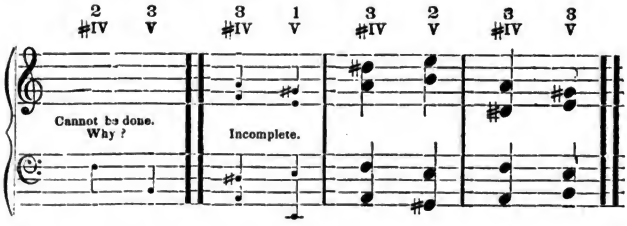
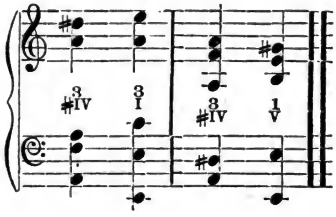
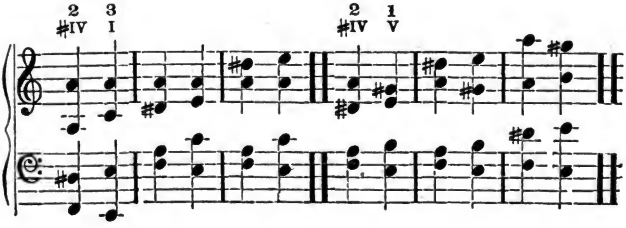


$\overset{3}{\sharp}\text{IV}\ \overset{3}{\text{I}}$ cannot be done unless more than four parts are employed. In the example it will be seen that I has no fundamental note. There are three E's and one C in the chord, but no A. $\overset{1}{\sharp}\text{IV}\ \overset{1}{\text{V}}$ are incomplete; because there is no B in the chord of E, and there cannot be one without producing the kind of consecutive fifths which are forbidden in Rule VII. It will readily be seen that $\overset{3}{\sharp}\text{IV}\ \overset{1}{\text{V}}$ must be incomplete, (there is no fifth in V,) unless more than four parts are employed. Both that progression and $\overset{3}{\sharp}\text{IV}\ \overset{3}{\text{I}}$ can be done with five parts, as in the following example. Some writers hold that the diminished fifth must not skip when it is in the base. If this doctrine is correct, $\overset{3}{\sharp}\text{IV}\ \overset{3}{\text{I}}$ and $\overset{3}{\sharp}\text{IV}\ \overset{1}{\text{V}}$ cannot be done at all.



Practice the following exercise in all the minor keys, until able to play it readily from memory in every key.



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NOTE.—The progressions $\overset{2}{\#}$IV $\overset{3}{\text{I}}$ and $\overset{2}{\#}$IV $\overset{1}{\text{V}}$ are by far the best progressions in which the chord of #IV can be used, and it is very seldom used in any other. If the student practices the last exercise thoroughly, in the keys E, B, F#, C#, G#, D, G, C, F, B♭ and E♭ minor, he will be perfectly familiar with the chord as it is usually used.

Add to the questions on pages 68 and 81, the following :—

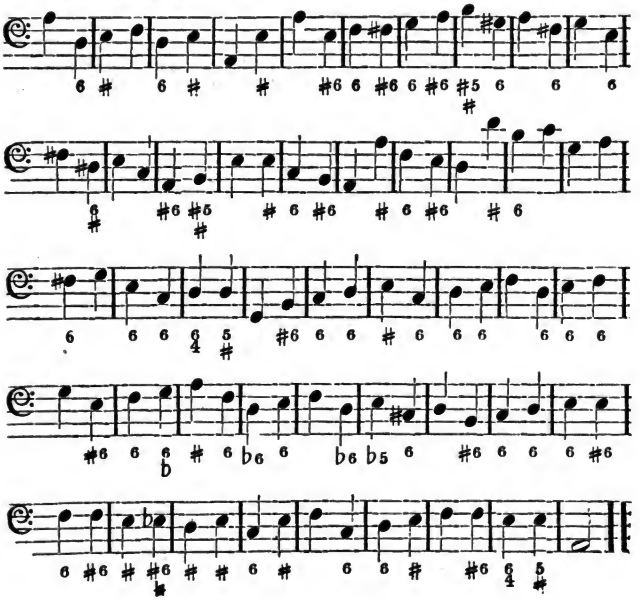
11. Is the sharp four rightly used?
12. Is the diminished third rightly used?

CHAPTER XXXIII.

PRACTICAL EXERCISES.

Write Practical Exercise No. 8 with Own Melody, accor ng to the di rections in Chapter XXVIII.

PRACTICAL EXERCISE No. 8.



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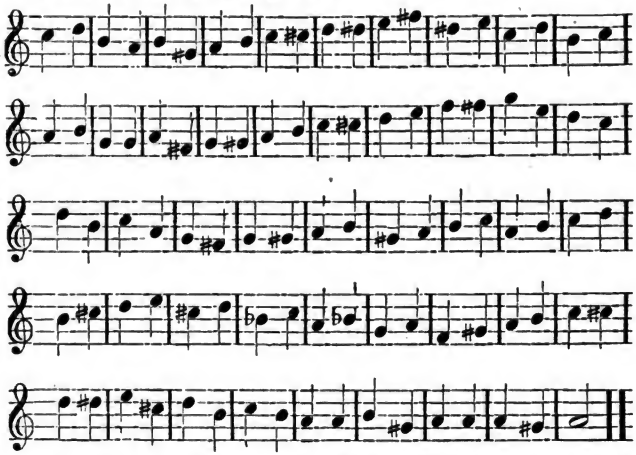
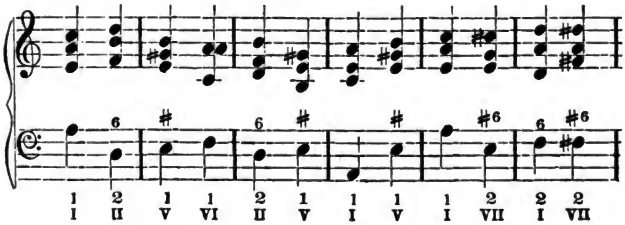
Write Practical Exercise No 8 with Given Melody, according to the directions in Chapter XXVIII.

Melody of Practical Exercise No. 8.



Write Practical Exercise No. 8 in Dispersed Harmony, according to the directions in Chapter XXVIII.

Remark.—In Practical Exercises Nos. 1, 2, 3, 4, 5, 6 and 7, the chords are all in the first form. [See Chapter XIV.] In Practical Exercises Nos. 8, 9, 10, 11, 12, 13, 14 and 15, all three forms are employed. On page 69 an example of Practical Exercise No. 1 is given, with the chords written out in full, as a model of the manner in which the succeeding exercises are to be written. The following is Practical Exercise No. 8 written out in full, precisely as the student is expected to write the Given Melody of No. 8 and the succeeding exercises It is presumed the student has already written Practical Exercise No. 8, and he should now compare his Given Melody with the following, and see that it is precisely like it.



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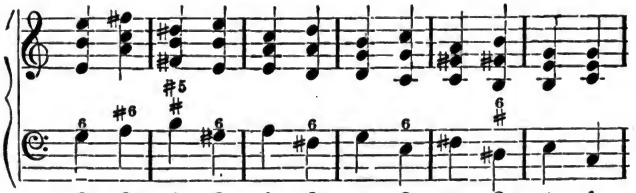

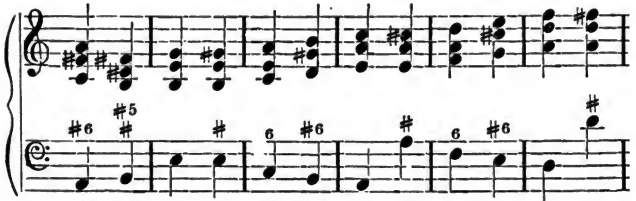

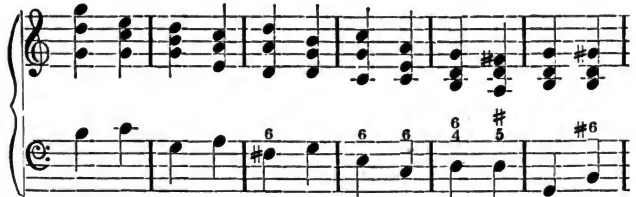

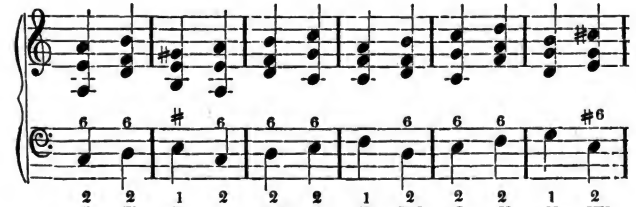

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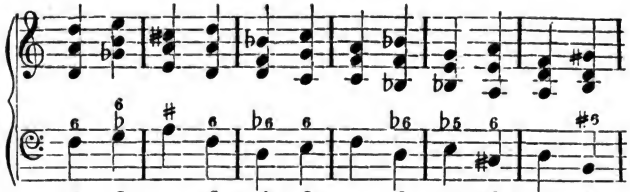
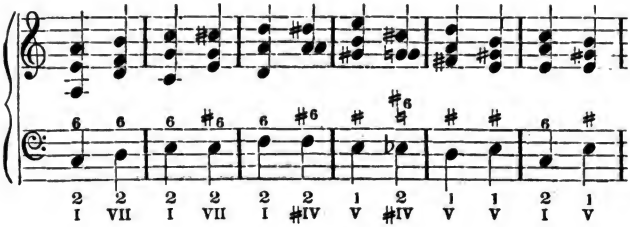
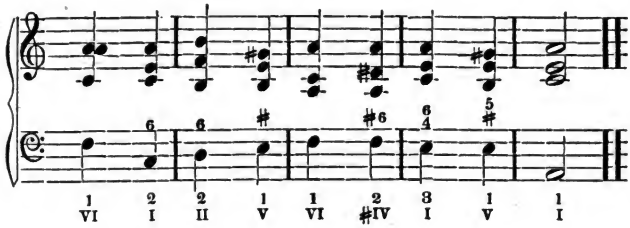
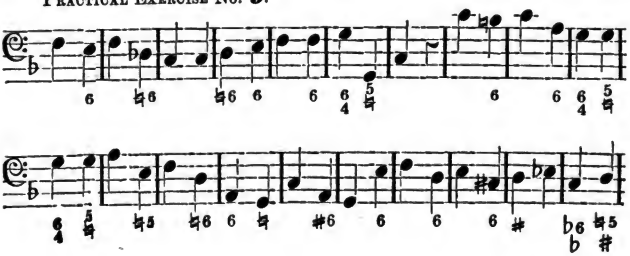


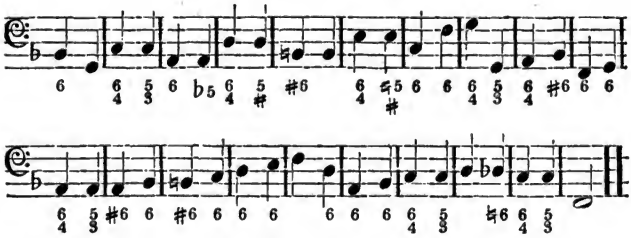




Write Practical Exercise No. 9 with Own Melody.

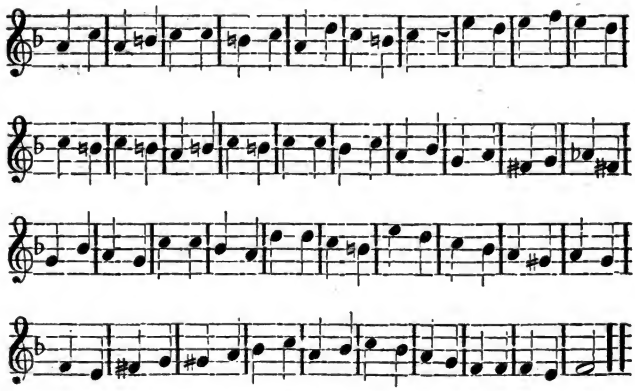
PRACTICAL EXERCISE No. 9.





Write Practical Exercise No. 9 with Given Melody.

Melody of Practical Exercise No. 9.



Write Practical Exercise No. 9 in Dispersed Harmony.

REMARK.—On page 37 the remark is made, that a chord is not allowed to stand alone in a key. There is one exception to this rule. In the minor mode, a chord which has for its fundamental note the tone which is *flat six* of the key in which the previous and succeeding chords belong, is allowed to stand alone. The thirty-eighth chord in Practical Exercise No. 9 is one of this character. It is the chord of VI in the key of C minor, while the chord before it is the chord of VI in G minor, and the next chord after it is the chord of V in G minor, and it therefore stands alone in a key, contrary to the rule given on page 37. Its fundamental note. however, is A♭, and A♭ is flat six in the key of G minor, the key in which the previous and succeeding chords belong, consequently it comes within the exception to the rule, as given above. The fifty-seventh chord also contains a violation of a rule which is explained in the remark on page 206.

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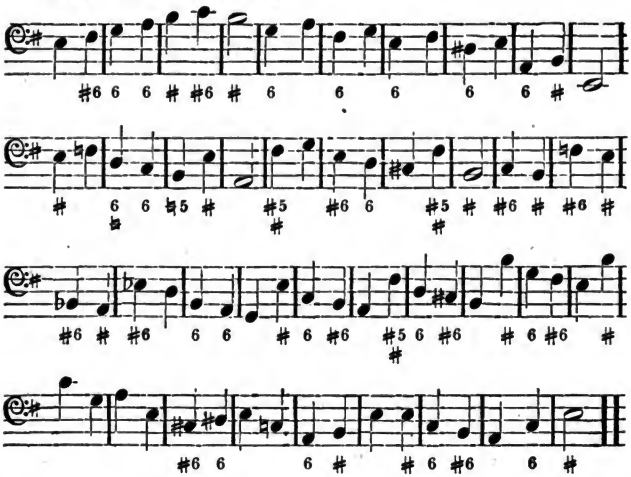
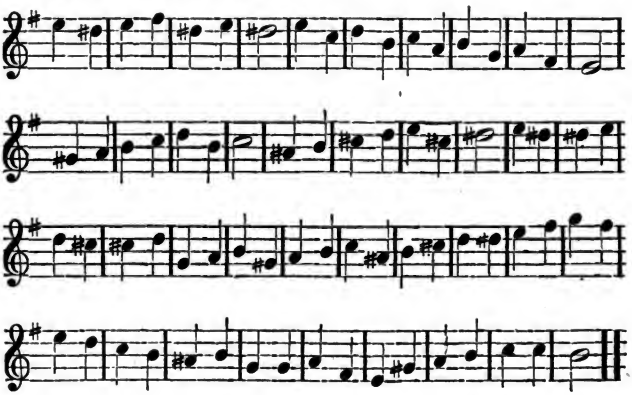
Write Practical Exercise No. 10 with Own Melody.

PRACTICAL EXERCISE No. **10**.



Write Practical Exercise No. 10 with Given Melody.

Melody of Practical Exercise No. 10.



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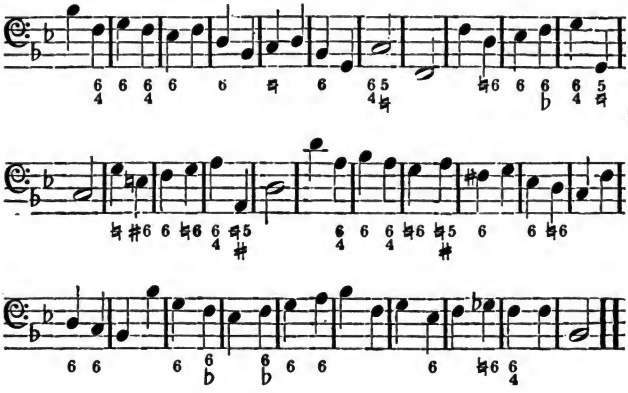
REMARK. — Rule IV requires that the leading note should ascend. In he seventeenth chord of Practical Exercise No. 10, according to the Given Melody the leading note cannot ascend without leaving the next chord in complete, for if the alto should have E in the eighteenth chord, there would be no **B** in the chord. By the remark on page 43, it will be seen that Rule IV can be broken if there is a good reason for so doing. In the passage alluded to, the rule is broken for the sake of giving a more satisfactory close to the strain. It will be readily seen that when the letter which is the fundamental note is taken for the treble at the close of a strain, the effect is more satisfactory than when either the third or the fifth of the chord is taken.

Write Practical Exercise No. 10 in Dispersed Harmony.

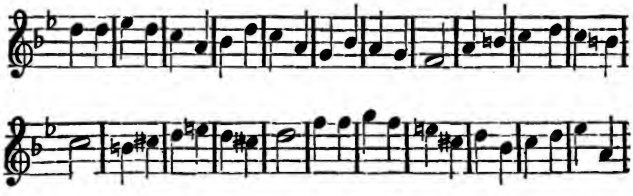
Write Practical Exercise No. 11 with Own Melody.

PRACTICAL EXERCISE No. **11**.



Write Practical Exercise No. 11 with Given Melody.

Melody of Practical Exercise No. 11.



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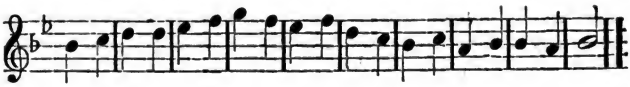
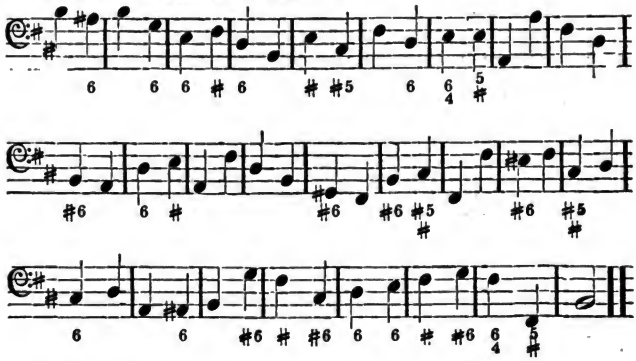


Write Practical Exercise No. 11 in Dispersed Harmony.

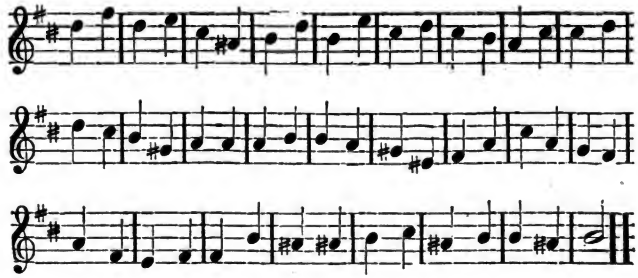
Write Practical Exercise No. 12 with Own Melody.

PRACTICAL EXERCISE No. 12.



Write Practical Exercise No. 12 with Given Melody.

Melody of Practical Exercise No. 12.



Write Practical Exercise No. 12 in Dispersed Harmony.

Write Practical Exercise No. 13 with Own Melody

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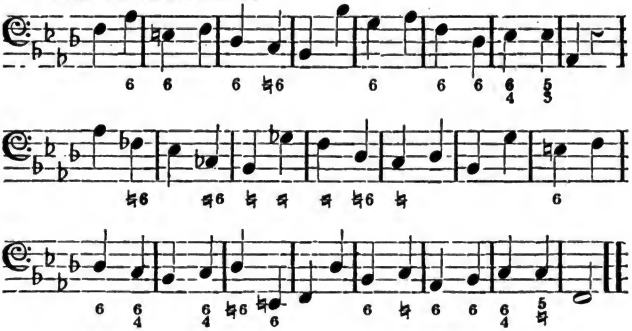
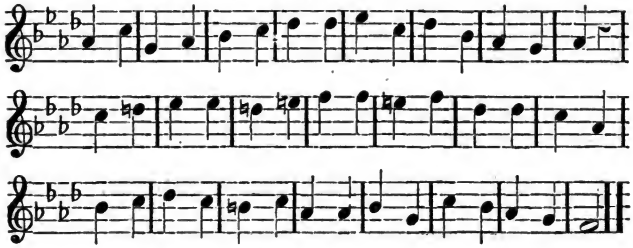
PRACTICAL EXERCISE No. **13**.



Write Practical Exercise No. 13 with Given Melody.

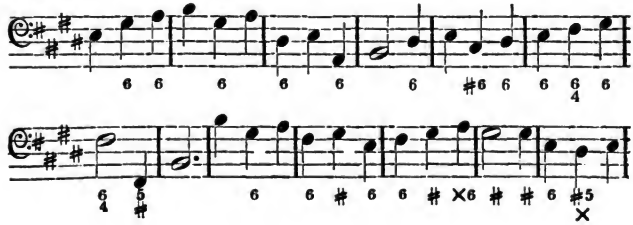
Melody of Practical Exercise No. 13.



Write Practical Exercise No. 13 in Dispersed Harmony.

Write Practical Exercise No. 14 with Own Melody.

PRACTICAL EXERCISE No. **14**.



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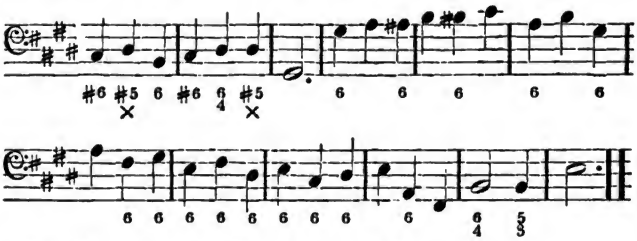
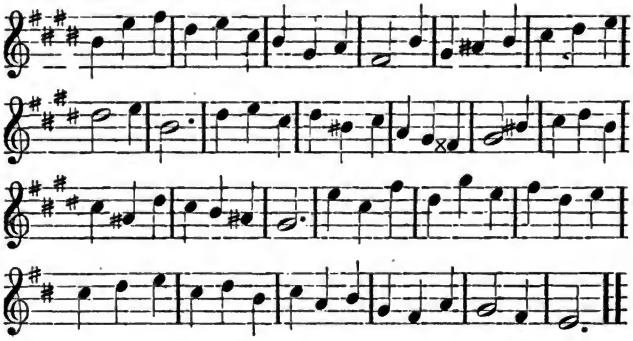


Write Practical Exercise No. 14 with Given Melody.

Melody of Practical Exercise No. 14.



Write Practical Exercise No. 14 in Dispersed Harmony.

CHAPTER XXXIV.

CHORD OF II WITH #4 IN THE MINOR MODE.

In Chapter XXXII sharp four is treated as if it was one of the tones of the minor scale.

In the combination of the tones of the scale into chords, sharp four must be considered as one of the tones of the minor scale.

This does not mean that when the minor scale is played or sung, sharp four must be introduced into it, but only that when the minor scale is com

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bined into the various chords, sharp four must be used in the various combinations as if it was an integral member of the minor scale.

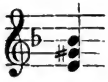
According to this rule, the fundamental note of every chord which contains four of the scale, can also be the fundamental note of a chord which contains sharp four. II is the fundamental note of a chord which contains IV of the scale, consequently, II is also the fundamental note of a chord which contains sharp four.

THE CHORD OF II WITH ♯4 is composed of a fundamental note, a tone which is a major third from the fundamental note, and a tone which is a diminished fifth from the fundamental note. It is called a MAJOR DIMINISHED COMMON CHORD.

Common chord of two with sharp four, in the key of A minor.

Common chord of two with sharp four, in the key of E minor.

Common chord of two with sharp four, in the key of D minor.



It will be seen that no new rule is required for this chord. Sharp four must resolve as in the chord of ♯IV, [page 84,] and the diminished fifth must be used as in the chord of II.

The chord of II with ♯4 can resolve to the chords of I and V.

1	1	1	2	1	3	1	1	1	2	1	3
II♯4	I	II♯4	I	II♯4	I	II♯4	V	II♯4	V	II♯4	V
2	1	2	2	2	3	2	1	2	2	2	3
II♯4	I	II♯4	I	II♯4	I	II♯4	V	II♯4	V	II♯4	V
3	1	3	2	3	3	3	1	3	2	3	3
II♯4	I	II♯4	I	II♯4	I	II♯4	V	II♯4	V	II♯4	V

REMARK. — Sharp four is a species of leading note, and like the leading note must resolve by ascending one degree.

One example of each progression contained in the tables is given below. As in the tables previously given, the student should invent at least two more examples of each progression.

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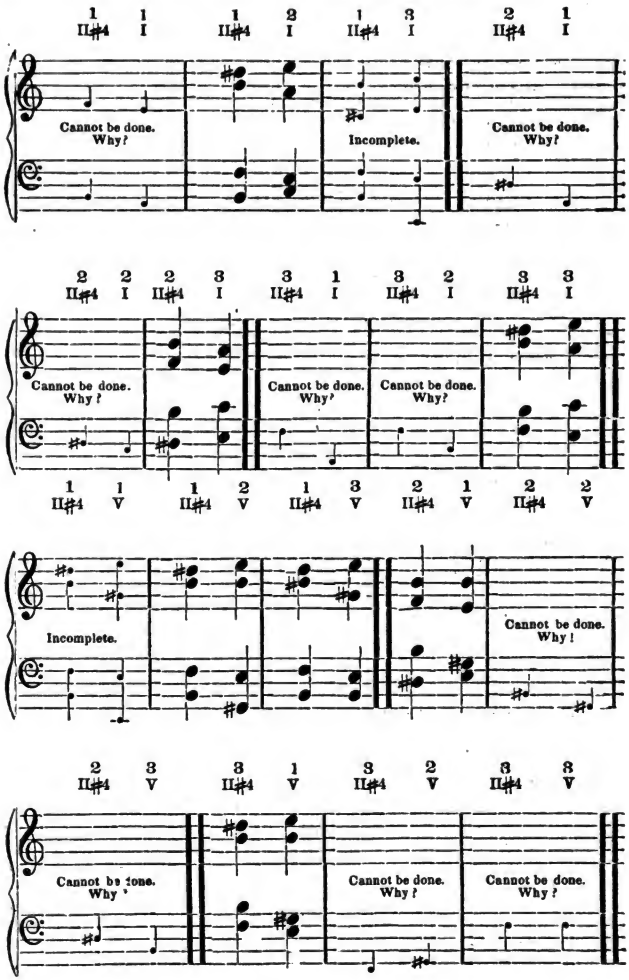

The two examples marked incomplete, can be made complete with five parts, as follows.—

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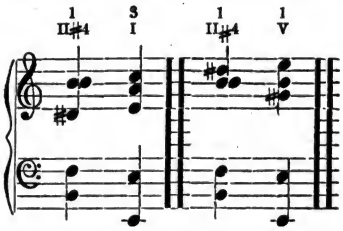
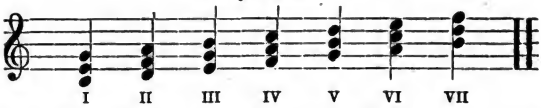


CHAPTER XXXV.

RECAPITULATION OF COMMON CHORDS.

Major Scale.



The common chord of I in the major scale is a major common chord.

The common chord of II in the major scale is a minor common chord.

The common chord of III in the major scale is a minor common chord.

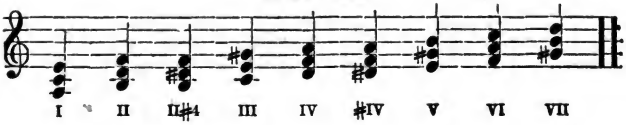
The common chord of IV in the major scale is a major common chord.

The common chord of V in the major scale is a major common chord.

The common chord of VI in the major scale is a minor common chord.

The common chord of VII in the major scale is a diminished common chord.

Minor Scale.



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The common chord of I in the minor scale is a minor common chord.

The common chord of II in the minor scale is a diminished common chord.

The common chord of II with sharp four in the minor scale is a major diminished common chord.

The common chord of III in the minor scale is a superfluous common chord.

The common chord of IV in the minor scale is a minor common chord.

The common chord of #IV in the minor scale is a double diminished common chord.

The common chord of V in the minor scale is a major common chord.

The common chord of VI in the minor scale is a major common chord.

The common chord of VII in the minor scale is a diminished common chord.

The common chords of I, IV and V in the major scale, and V and VI in the minor scale, are major common chords.

The common chords of II, III and VI in the major scale, and I and IV in the minor scale, are minor common chords.

The common chords of VII in the major scale, and II and VII in the minor scale, are diminished common chords.

The common chord of II with #4 in the minor scale is a major diminished common chord. This chord cannot be used in a major key.

The common chord of III in the minor scale is superfluous common chord. This chord cannot be used in a major key.

The common chord of #IV in the minor scale is a double diminished common chord. This chord cannot be used in a major key.

The tones which compose major common chords are all free.

The tones which compose minor common chords are all free.

Of the tones which compose diminished common chords, the fifth from the fundamental note has a fixed resolution.

Of the tones which compose superfluous common chords, the fifth from the fundamental note has a fixed resolution.

Of the tones which compose major diminished common chords

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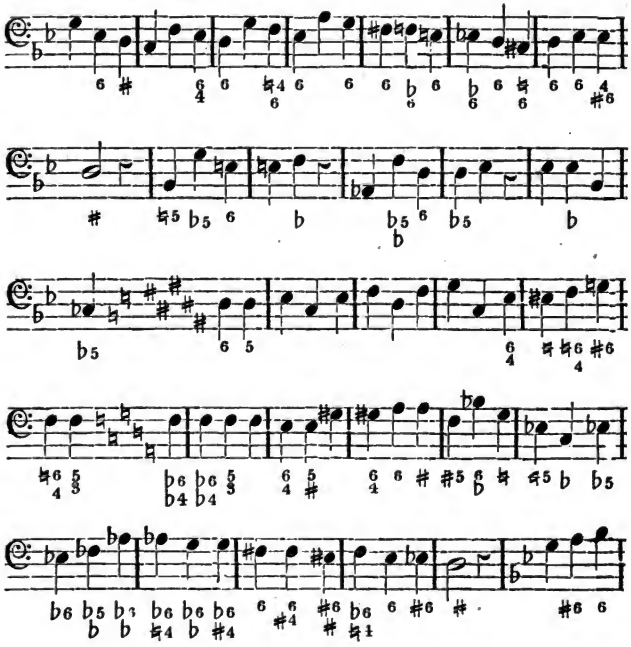
the tone which is the sharp fourth, and the tone which is the fifth from the fundamental note, have fixed resolutions.

All the tones which compose double diminished common chords have fixed resolutions.

Write Practical Exercise No. 15 with Own Melody in Dispersed Harmony.

REMARK.— In the other practical exercises it has been required that the Own Melody and the Given Melody should be in Close Harmony. In this exercise the order is reversed, and the Own Melody and Given Melody must be in Dispersed Harmony. No. 15 is the concluding practical exercise composed exclusively of common chords, and embraces every variety of common chords, in nearly every form.

PRACTICAL EXERCISE No. 15.



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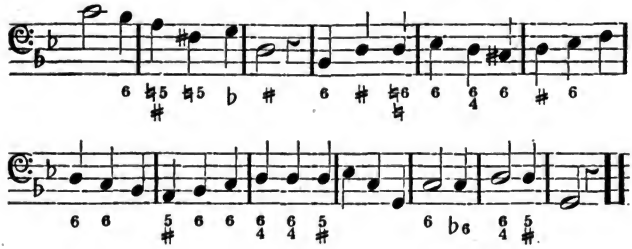
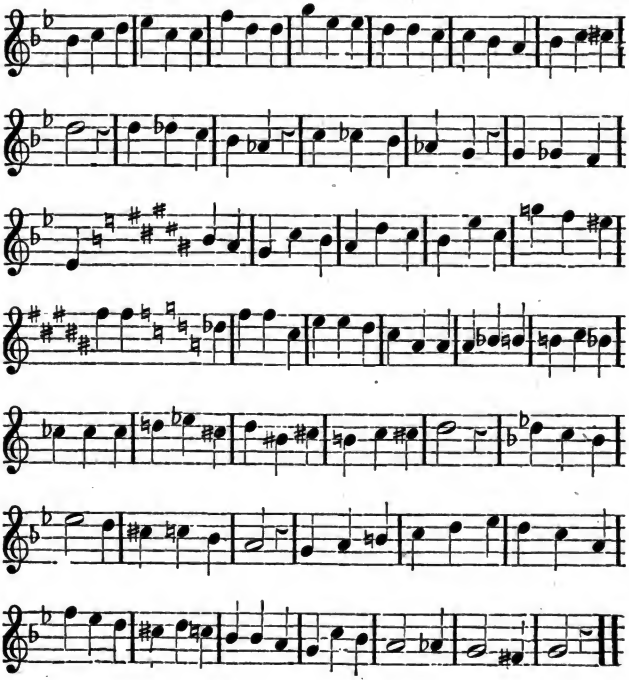


Write Practical Exercise No. 15 with Given Melody in Dispersed Harmony.

Melody of Practical Exercise No. 15.



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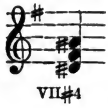
Write Practical Exercise No. 15 in Close Harmony.

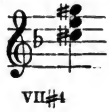
REMARK. — In the classification of the common chords of the minor scale. f sharp four is treated as a member of that scale, we shall of course have a chord of seven with sharp four. Such a chord would consist of a fundamental note, a minor third and a perfect fifth, and would of course be a minor common chord. Its movements, however, must be much constrained, because its fundamental note, (which is the leading note,) and its fifth, (which is the sharp fourth,) have fixed resolutions. On this account it is seldom or never used, and it has not been thought necessary to introduce it among the common chords of the minor scale.

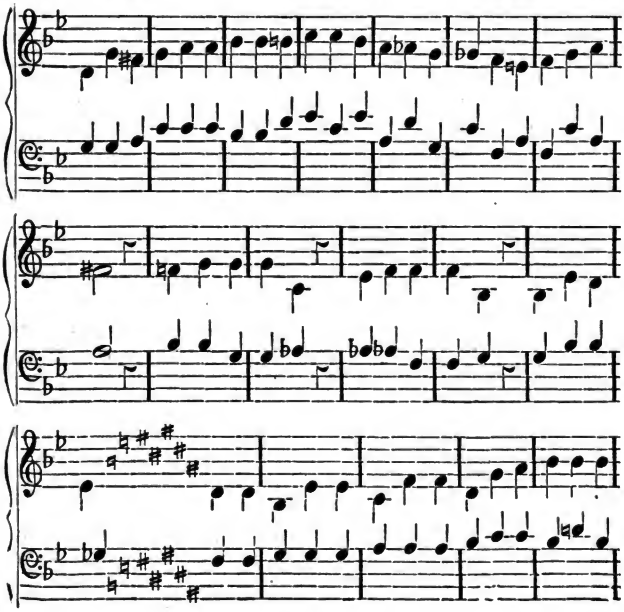
Common chord of VII with sharp four in the key of A minor.

Common chord of VII with sharp four in the key of E minor.



Common chord of VII with sharp four in the key of D minor.





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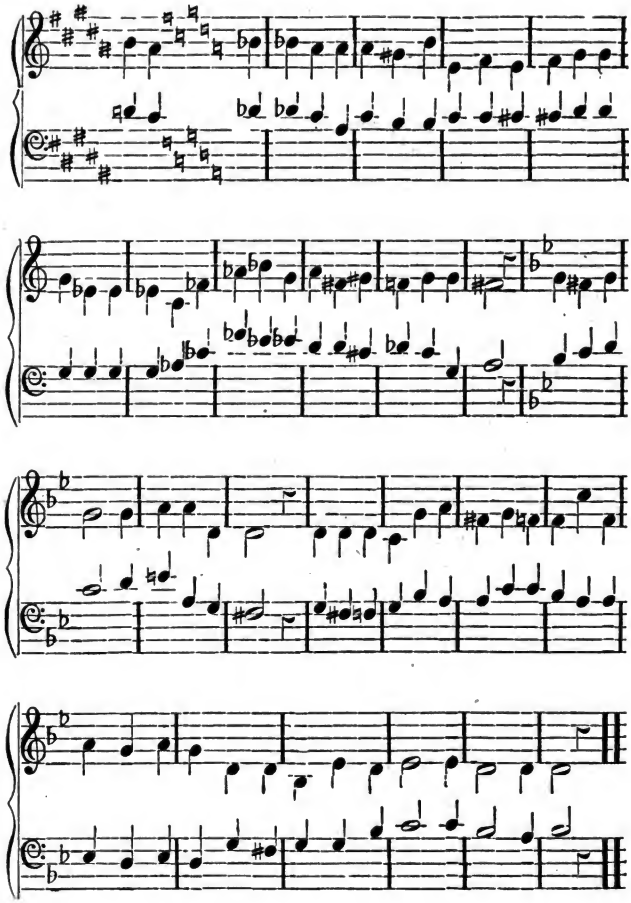

The above example contains the alto and tenor of Practical Exercise No. 15. It is presumed the student has already worked out that exercise according to the directions, and the alto and tenor of his Given Melody should now be compared with the above example.

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REMARK ON MODULATION. An exception to the rule which requires tha. one chord should not stand alone in a key, occurs in Practical Exercise No 9. Two more exceptions occur in Practical Exercise No. 15. Chords which belong in the minor mode, and whose proper resolution is in that key, frequently resolve to the major key. In Practical Exercise No. 15, there are several instances where the chord of sharp four, instead of resolving to the chord of one in the minor, resolves to the chord of one in the major. Such resolutions are always allowed, although it frequently causes a chord to stand alone in a key. In one place in Practical Exercise No. 15, the chord of five in D minor is introduced, and is immediately followed by the chord of VII in G minor, thus leaving the chord of five to stand alone in the key of D minor. The indefinite effect produced by the chord of VII is such, that it is allowed to succeed any chord, even if such chord is alone in the key The following are the names of the chords in Practical Exercise No. 15. The student should compare them with the Roman figures, which, in accordance with the directions in Chapter XXVIII, it is presumed he has already written under the base notes of the exercise.

1 2 1 | 1 1 3 | 2 1 3 | 2 1 2 | 2 2 1 | 2 2 2
I IV V | IV V VII | I VI VII | I II, VI | V II I | II I V

2 2 3 | 1 | 1 1 2 | 1 1 | 1 1 2 | 1 1 | 1 1 1
VI IV II♯4 | V | I II V | VII I | I VI V | VII I | I I V

1 ♯♯ 2 1 | 1 1 1 | 1 1 1 | 1 1 3 | 1 3 2 | 3 1♮♮ 3
VI ♯♯♯ I III | IV II IV | V III V | VI II VII | ♯IV I ♯IV | I V♮♮♮♮I

3 1 1 | 3 1 1 | 3 2 1 | 1 2 1 | 1 1 1 | 2 1 2
I V V | I V VII | III VI V | III IV V | III I V | III VI VI

3 3 3 | 2 3 2 | 3 2 2 | 1 | 1 2 2 | 1 2 | 1 1 1
♯IV I ♯IV | V ♯IV V | ♯IV V ♯IV | V | I VII 1 | IV I | V VII I

1 | 2 1 2 | 2 3 2 | 1 2 1 | 2 1 1 | 1 2 2 | 3 3 1
V | I V VII | I I II♯4 | V IV V | I VII I | II♯4 I VII | I I V

1 1 1 | 2 2 | 3 1 | 1
VI IV I | II VI | I V | I

REMARK ON THE MAJOR AND MINOR SCALES. — There is a very intimate reation between major and minor scales which have the same signature. The keys of C major and A minor have the same signature, and are called relatives of each other. C major is the relative major to A minor. A minor is the relative minor to C major. So with G major and E minor, D major and B minor, &c. A chord frequently stands alone in a key, when the next chord to it is in its relative key. There is also a relation between the major and minor keys of the same letter, (for example, between A minor and A major, &c.) and a chord frequently stands alone in a key when the next chord is in the other mode of the same letter. For example, the chord of sharp four will not unfrequently stand alone in the key of A minor, bu' be followed by the chord of one in A major.

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CONCLUDING REMARKS ON COMMON CHORDS. - - If the student has worked out all the exercises correctly, he is now familiar with the use of common chords. He should now examine music of different kinds, and notice how different authors use the common chords, first taking psalm and hymn tunes, and then glees, anthems, choruses, &c. For example, suppose he takes a church music book in which the first tune is Old Hundred, and proceeds to examine the book with reference to the common chords. He finds the first chord is $\overset{1}{\mathrm{I}}$, the second chord is the same, the third chord is $\overset{1}{\mathrm{V}}$, the fourth $\overset{1}{\mathrm{VI}}$, &c. He notices whether the progression from V to VI is according to rule, and notes every other peculiarity of the composition. In this manner he passes through the book. If rules are broken, [see remark on page 206,] he should carefully examine the passage, and form an opinion whether the author has acted judiciously or not. The result of this exercise will be, that he will become more and more familiar with the common chords, and at the same time gradually acquire the ability to analyze music, and acquaint himself with the styles of the various composers. [See page 206.] It will also be useful for him now, to compose tunes himself, using of course only common chords, and taking great care to observe all the rules with which he is now familiar.

END OF TREATISE ON COMMON CHORDS.

CHAPTER XXXVI.

CHORDS OF THE SEVENTH OF THE MAJOR SCALE.

A chord composed of a common chord, with a tone which is a seventh from the fundamental note added to it, is called a CHORD OF THE SEVENTH. [See page 7.]

Chords of the seventh are indicated by a figure placed at the right hand side of the Roman figure which indicates the common chord. Thus, I_7 denotes the chord of the seventh of one, &c.

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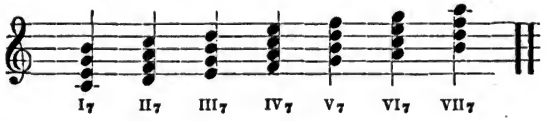

From the above example it will be seen that each chord of the seventh contains a common chord, and that each is formed by adding to each common chord a tone which is the seventh from the fundamental note. Thus the chord of the seventh of one is formed by the common chord of one, with a tone added to it which is a seventh from the fundamental note, &c.

When a common chord forms a part of a chord of the seventh, or of any other chord, its tones must receive the same treatment that they would if the common chord stood alone.

In the chord of the seventh of seven, for example, the common chord of seven, which forms a part of the chord of the seventh of seven, must be treated precisely as when that chord stands alone, or in other words, precisely according to the directions in Chapter XXI.

Remark. — From this explanation of the nature of chords of the seventh, the student will notice that he has only to learn the proper treatment of *the tone which is the seventh from the fundamental note.* With the proper treatment of the other tones which form chords of the seventh he is already familiar, because in all cases they form common chords. Chords of the seventh are composed of four tones. The first three of these tones, in all cases, is a common chord, with which the student is now perfectly familiar. The fourth of these tones is "*the seventh*" from the fundamental note, the proper treatment of which, in the various chords of the seventh, must now engage the student's especial attention.

Note. — The tone which is the seventh from the fundamental note is technically called simply "the seventh." The expressions, "the seventh must descend," "the seventh must resolve," &c., mean that "the tone which is a seventh from the fundamental note" must descend, &c. The student must take particular notice that all remarks about the seventh apply exclusively to that one tone which is the seventh from the fundamental note. As the other tones included in a chord of the seventh always form a common chord, and as the subject of common chords has been fully treated and disposed of, it is of course altogether unnecessary to say anything further about them.

All sevenths are discords of the second or third class. [See page 44.]

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The chord of the seventh of I is composed of a major common chord and a major seventh. It is called a MAJOR CHORD OF THE SEVENTH.

The chord of the seventh of II is composed of a minor common chord and a minor seventh. It is called a MINOR CHORD OF THE SEVENTH.

The chord of the seventh of III is composed of a minor common chord and a minor seventh. It is called a MINOR CHORD OF THE SEVENTH.

The chord of the seventh of IV is composed of a major common chord and a major seventh. It is called a MAJOR CHORD OF THE SEVENTH.

The chord of the seventh of V is composed of a major common chord and a minor seventh. It is called the CHIEF CHORD OF THE SEVENTH.

The chord of the seventh of VI is composed of a minor common chord and a minor seventh. It is called a MINOR CHORD OF THE SEVENTH.

The chord of the seventh of VII is composed of a diminished common chord and a minor seventh. It is called a DIMINISHED CHORD OF THE SEVENTH.

The chords of the seventh of I and IV are major chords of the seventh.

The chords of the seventh of II, III and VI are minor chords of the seventh.

The chord of the seventh of V is the chief chord of the seventh.

The chord of the seventh of VII is the diminished chord of the seventh.

CHAPTER XXXVII.

CHORD OF THE SEVENTH OF V.

In the chord of V_7 the seventh is a discord of the second class. It must descend, but does not require a preparation.

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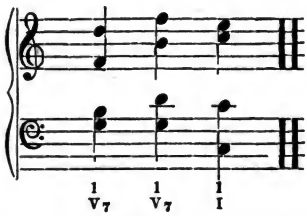
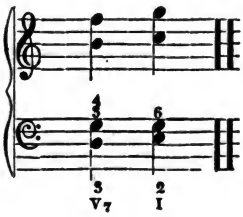
This is by far the most important of the chords of the seventh. It is met with in common music almost as frequently as the common chords, while the other chords of the seventh are of comparatively rare occurrence. In some English works, the chord of I is called the chord of the *tonic;* the chord of II, the chord of the *super-tonic;* the chord of III, the chord of the *mediant;* the chord of IV, the chord of the *sub-dominant;* the chord of V, the chord of the *dominant;* and the chord of VI, the chord of the *super-dominant.* In these works, the chord of the seventh of V, is, of course, called the *chord of the seventh of the dominant,* or, for the sake of brevity, *the chord of the dominant seventh.* In German works this chord of the seventh is called *Haupt Septimen Accorde,* or *chief chord of the seventh.*

In the chord of V_7 the seventh may be repeated and resolve in a different part.

For example, if the seventh appears in the alto, the chord may be repeated, and the seventh appear in the treble, or the tenor, or the base, and there resolve. In the following example, in the first chord, the seventh is in the alto. The second chord is a repetition of the first, and in it the seventh appears in the treble, and there resolves, consequently it resolves in a different part from that in which it first makes its appearance. In most chords of the seventh, the seventh must resolve in the part in which it first appears, and the chord cannot be repeated; but this liberty is allowed in the chord of V_7



When the chord of V_7 resolves to the second form of the common chord of I, the seventh is allowed to ascend.



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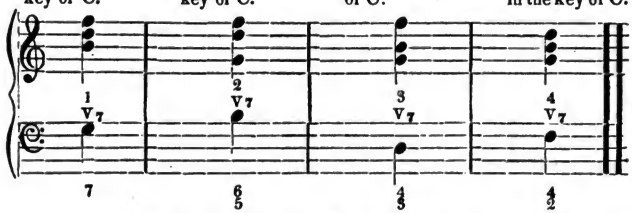
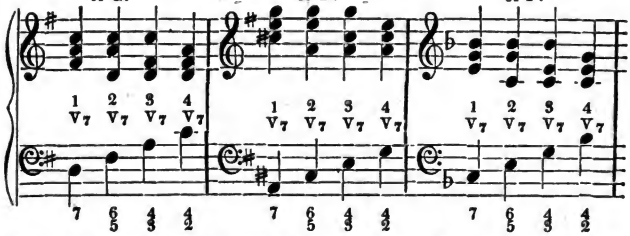
This is the only case in which the seventh is allowed to ascend, in any chord of the seventh in the major scale.

Chord of V_7, first form, in the key of C. Chord of V_7, second form, in the key of C. Chord of V_7, third form, in the key of C. Chord of V_7, fourth form, in the key of C.

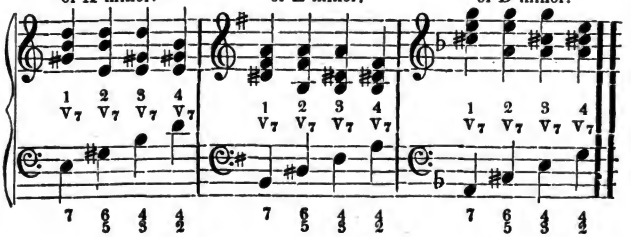


The chord of V_7 in both the major and minor scales, is composed of a major common chord, with a tone which is a minor seventh from the fundamental note added to it, consequently the chords of V_7 in both the major and minor keys, are alike, and must receive precisely the same treatment. Practical Exercises 16—21 contain examples of this chord in both the major and minor keys.

Chord of V_7 in the key of G. Chord of V_7 in the key of D. Chord of V_7 in the key of F.



Chord of V_7 in the key of A minor. Chord of V_7 in the key of E minor. Chord of V_7 in the key of D minor.



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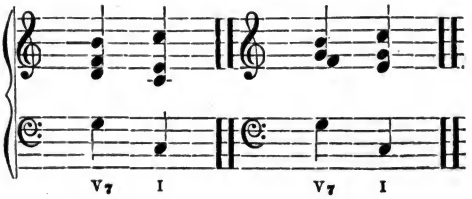
Play the chord of V_7 in the four forms, as in the above examples, in all the keys, major and minor.

REMARK.— As a chord of the seventh contains four tones, it must of course have four forms. [See Chapters XIV and XLIX.]

When the chord of V_7 is followed by the chord of I, one of the chords must be incomplete.



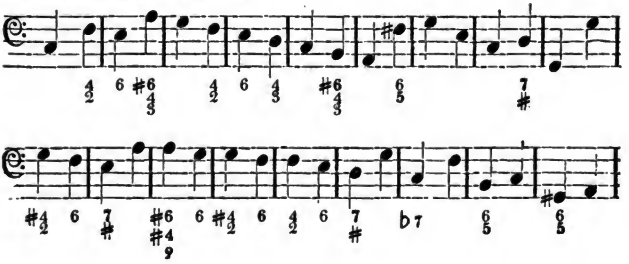
In the first of the above examples V_7 is complete, and I is incomplete. As B, which is the leading note, must ascend, and F, which is the seventh, must descend, it will be seen that it is impossible to have a fifth (G) in the chord of I. In the second of the above examples, V_7 is incomplete, having no fifth (D) in it, and I is thus made complete. When, in succeeding exercises, the student is required to write the progression V_7 I, he can take his choice which to make incomplete.

Add to the questions on pages 68, 81 and 87, the following :—

13. Is the seventh rightly used ?

Write Practical Exercise No. 16 in Close Harmony, with Own Melody according to the directions in Chapter XXVIII, taking especial care tha V_7 is correctly used.

PRACTICAL EXERCISE No. **16**.



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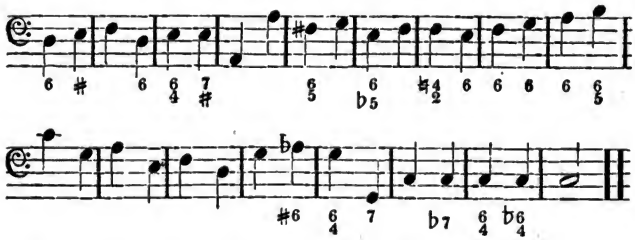
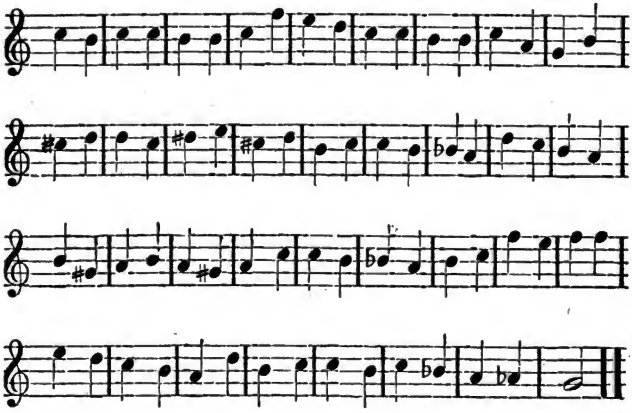


Write Practical Exercise No. 16 with Given Melody, in Close Harmony.

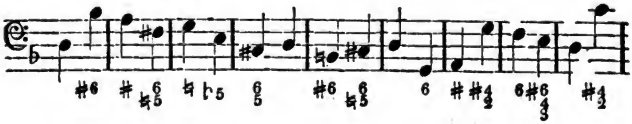
Melody of Practical Exercise No. 16.



Write Practical Exercise No. 16 in Dispersed Harmony.

Write Practical Exercise No. 17 in Close Harmony, with Own Melody.

PRACTICAL EXERCISE No. **17**.



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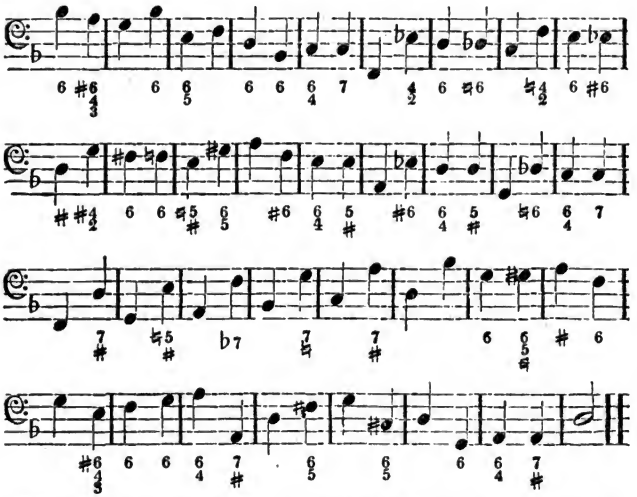
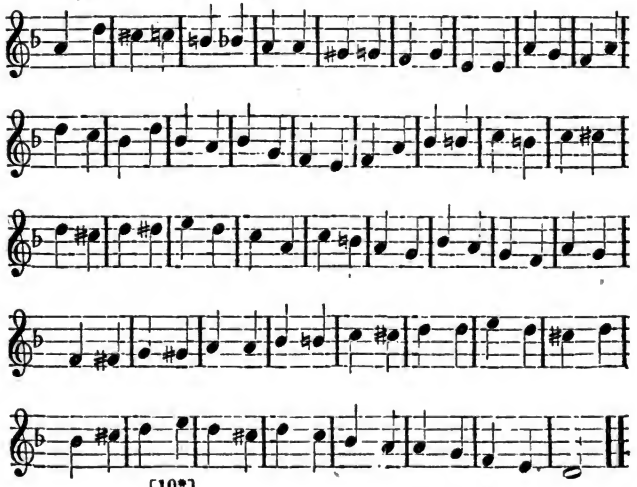


Write Practical Exercise No. 17 with Given Melody, in Close Harmony.

Melody of Practical Exercise No. 17.



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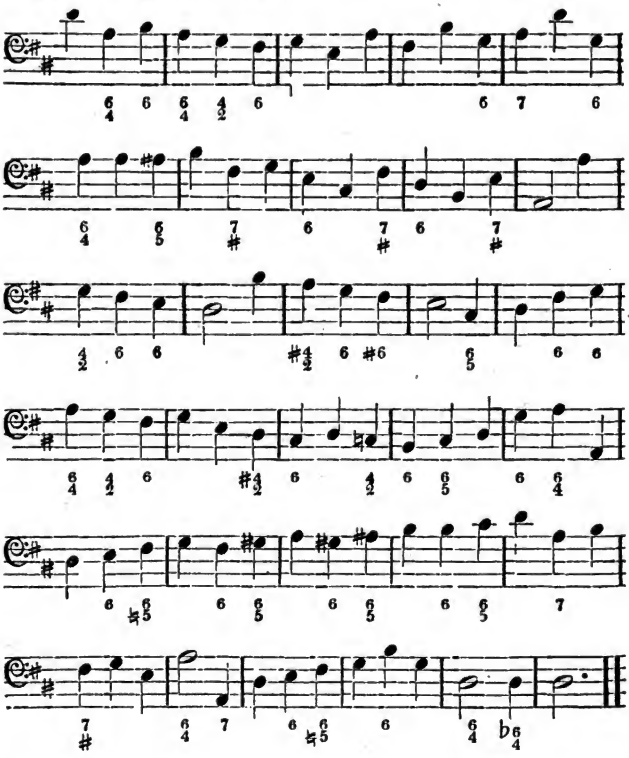
Write Practical Exercise No. 17 in Dispersed Harmony.

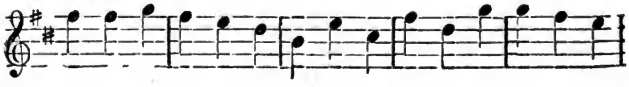
Write Practical Exercise No. 18 in Close Harmony, with Own Melody

PRACTICAL EXERCISE No. 18.



Write Practical Exercise No. 18 in Close Harmony, with Given Melody

Melody of Practical Exercise No. 18.



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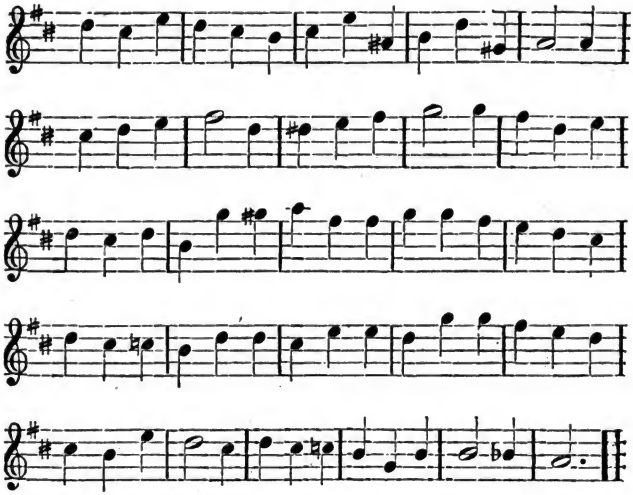
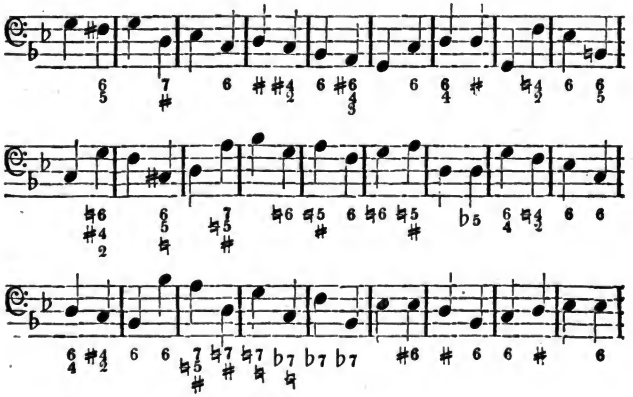


Write Practical Exercise No. 18 in Dispersed Harmony.

Write Practical Exercise No. 19 in Close Harmony, with Own Melody.

PRACTICAL EXERCISE No. 19.



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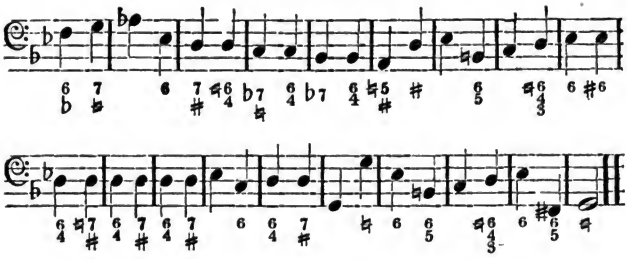
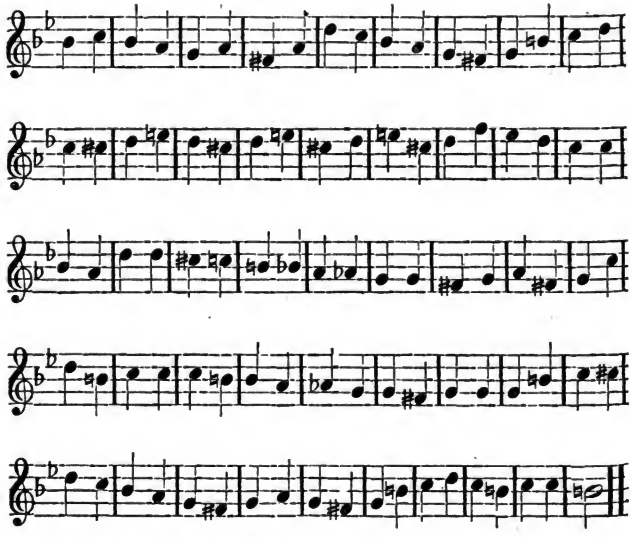


Write Practical Exercise No. 19 in Close Harmony, with Given Melody.

Melody of Practical Exercise No. 19.



Write Practical Exercise No. 19 in Dispersed Harmony.

When the chord of V_7 is followed by the chord of V_7 in another key, it is not necessary for the seventh to resolve.

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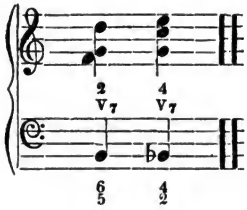
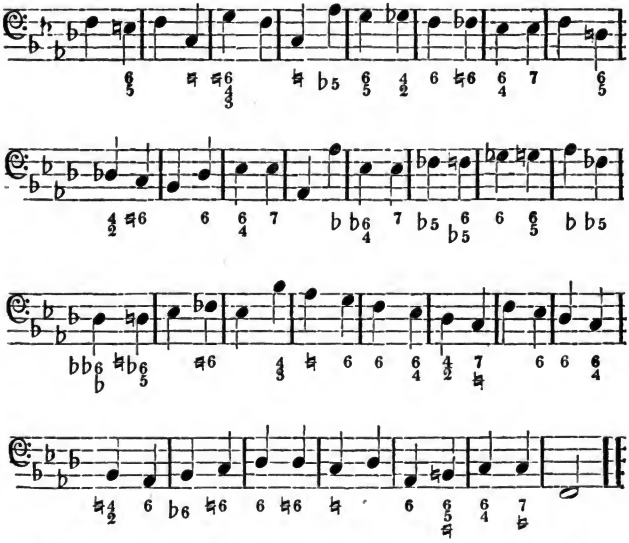


In the above example the first chord is the chord of the seventh of five in he key of C. The seventh (F) does not resolve according to rule, but ascends to G, when according to the rule it should descend to E. The progression, however, is correct, because the second chord is also the chord of the seventh of five, although in another key (the key of F.)

Write Practical Exercise No. 20 in Close Harmony, with Own Melody,

PRACTICAL EXERCISE No. **20**.



Write Practical Exercise No. 20 in Close Harmony, with Given Melody.

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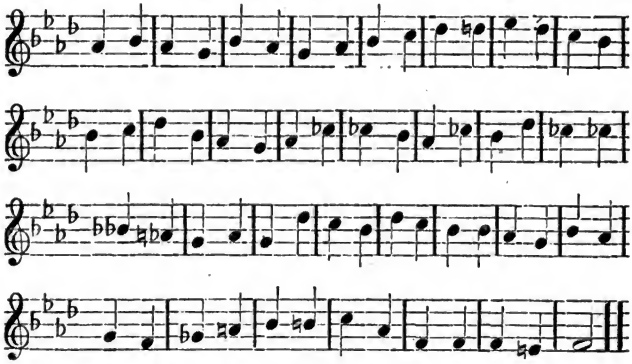
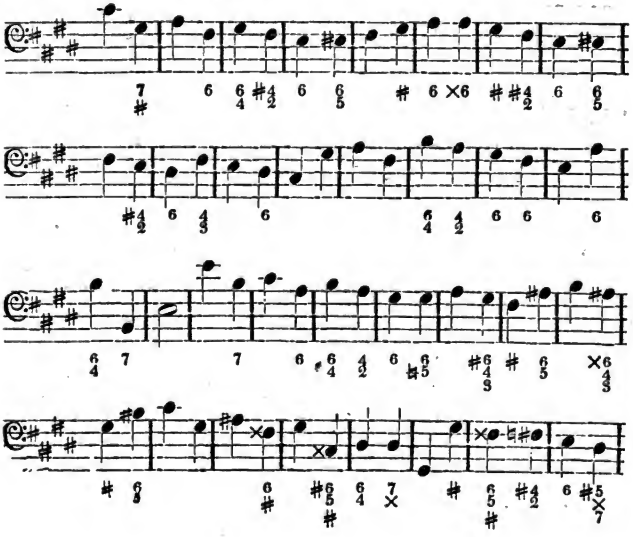
Melody of Practical Exercise No. 20.



Write Practical Exercise No. 20 in Dispersed Harmony.

Write Practical Exercise No. 21 in Close Harmony, with Own Melody.

PRACTICAL EXERCISE No. **21**.



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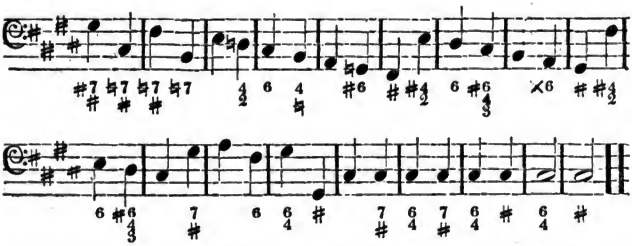
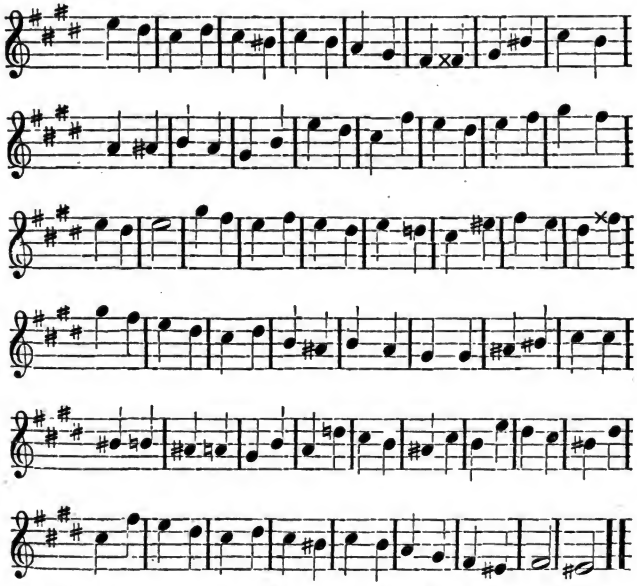


Write Practical Exercise No. 21 in Close Harmony, with Given Melody

Melody of Practical Exercise No. 21.



Write Practical Exercise No. 21 in Dispersed Harmony.

The following is Practical Exercise No. 16, with Given Melody. It is presumed the student has already written it, and he should now compare his exercise with this, and see if it corresponds, and if not, notice if the variations are violations of rules, or non-essential differences

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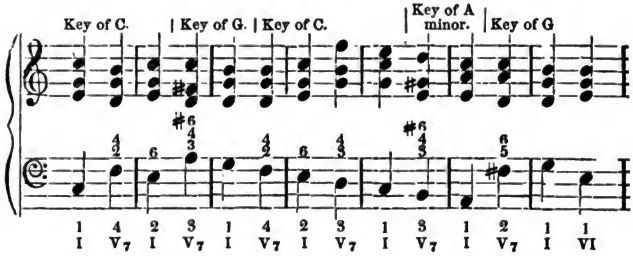

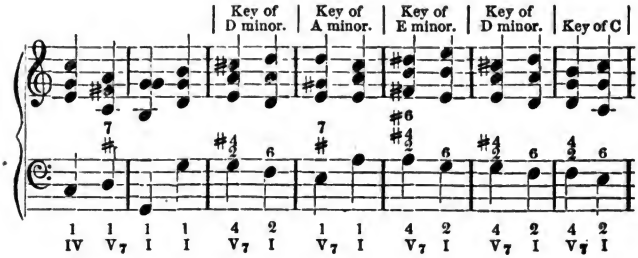

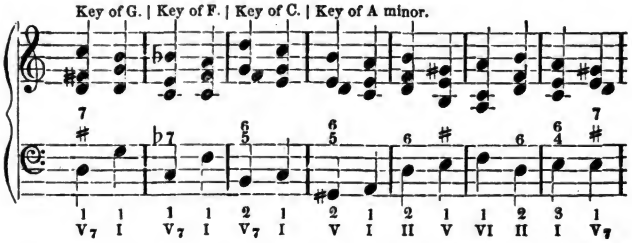

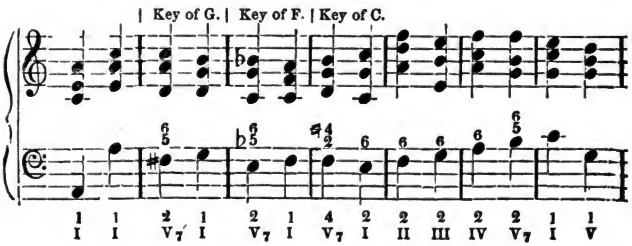

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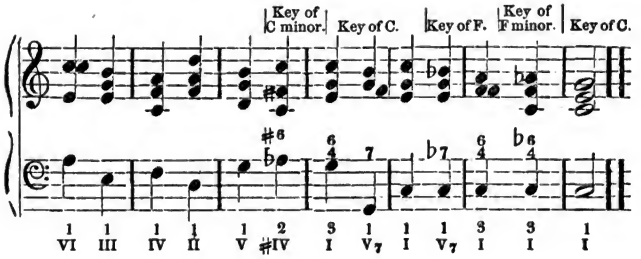


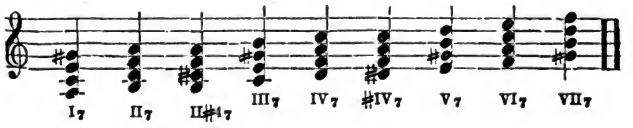
Remark. — The rule has been given that a chord must not stand alone in a key, but that either the chord next before or after it must be in the same key, and two or three exceptions to this rule have been stated. It is frequently the case that a chord belongs to one key when considered in relation to the chord before it, and in another key when considered in relation to the chord which comes after it.

The last chord in a tune must be in the same key with the first chord in the tune.

According to this rule, the last chord in Practical Exercise No. 16 is the chord of I in the key of C. Considered in relation to the chord which goes before it, however, it is the chord of V in the key of F minor, i. e., it is both the chord of I in the key of C, and the chord of V in the key of F minor. Apparently the last chord but one stands alone in the key of F minor, but in reality it is followed by another chord (the chord of V) in the same key.

CHAPTER XXXVIII.

CHORDS OF THE SEVENTH OF THE MINOR SCALE.



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The chord of the seventh of I in the minor scale, is composed of a minor common chord and a major (or large) seventh. It is called a MINOR LARGE CHORD OF THE SEVENTH.

The chord of the seventh of II is composed of a diminished common chord and a minor seventh. It is called the DIMINISHED CHORD OF THE SEVENTH.

The chord of the seventh of II#4 is composed of a major diminished common chord and a minor seventh. It is called the MAJOR DIMINISHED CHORD OF THE SEVENTH.

The chord of the seventh of III is composed of a superfluous common chord and a major seventh. It is called the SUPERFLUOUS CHORD OF THE SEVENTH.

The chord of the seventh of IV is composed of a minor common chord and a minor seventh. It is called a MINOR CHORD OF THE SEVENTH.

The chord of the seventh of #IV is composed of a double diminished common chord and a diminished seventh. It is called the TRIPLE DIMINISHED CHORD OF THE SEVENTH.

The chord of the seventh of V is composed of a major common chord and a minor seventh. It is called the CHIEF CHORD OF THE SEVENTH.

The chord of the seventh of VI is composed of a major common chord and a major seventh. It is called a MAJOR CHORD OF THE SEVENTH.

The chord of the seventh of VII is composed of a diminished common chord and a diminished seventh. It is called the DOUBLE DIMINISHED CHORD OF THE SEVENTH.

No two chords of the seventh in the minor scale are alike.

The chord of the seventh of II in the minor mode is like the chord of the seventh of VII in the major mode.

The chord of the seventh of IV in the minor mode is like the chords of the seventh of II, III and VI in the major mode.

The chord of the seventh of V in the minor mode is like the chord of the seventh of V in the major mode.

The chord of the seventh of VI in the minor mode is like the chords of the seventh of I and IV in the major mode.

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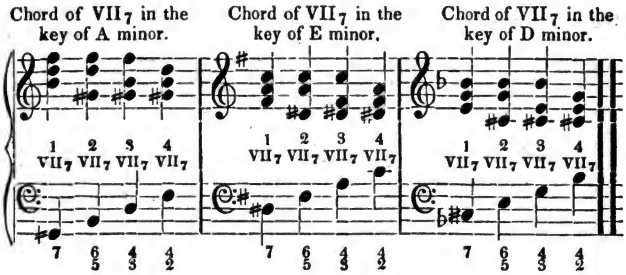
CHAPTER XXXIX.

THE DOUBLE DIMINISHED CHORD OF THE SEVENTH.

The most important chord of the seventh in the minor mode, is the chord of the seventh of five. As this chord is precisely like the chord of the seventh of five in the major mode, exercises upon it have been introduced in connection with the chord of the seventh of five in the major scale, and the student is now presumed to be familiar with this chord in both the major and minor scales. The chord of the seventh which may perhaps be ranked next in importance to the chord of the seventh of five, is the chord of the seventh of seven in the minor mode, (the double diminished chord of the seventh).

In the chord of VII_7 in the minor mode, the seventh is a discord of the second class. It must descend, but does not require a preparation. Like the chord of V_7, [see page 109,] this chord can be repeated, and the seventh can resolve in another part than that in which it first makes its appearance.



Play the chord of VII_7 in every minor key. It will be noticed that this chord is not found in the major scale, i. e., there is no double diminished chord of the seventh in the major mode.

Remark. — It will perhaps aid the student somewhat, to notice that if a chord is a double diminished chord of the seventh, (i. e., if it is composed of a diminished common chord and a diminished seventh,) it is always the chord of VII_7. If a chord is a chief chord of the seventh, (i. e., if it is composed of a major common chord and a minor seventh,) it is always the chord of V_7. In such cases there can of course be no difficulty in deciding what the key is.

Note. — As the common chord in the chord of VII_7 is a diminished common chord, there will of course be three tones in the chord of VII_7

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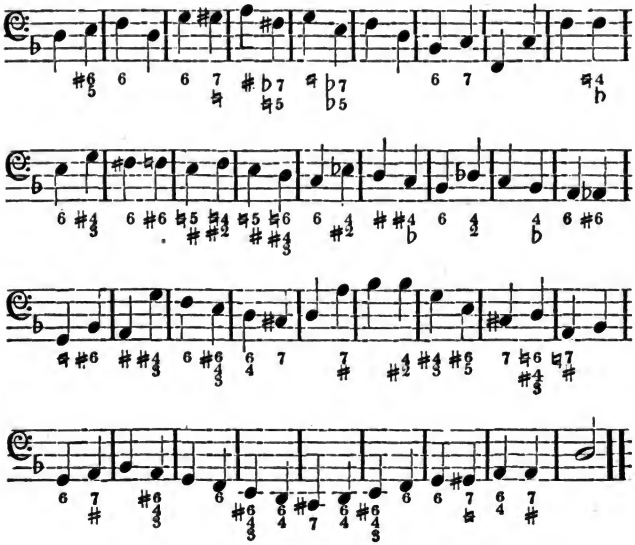
which have a fixed resolution, viz., the fundamental note, (which is the leading note,) the fifth, (which is a diminished fifth,) and the seventh.

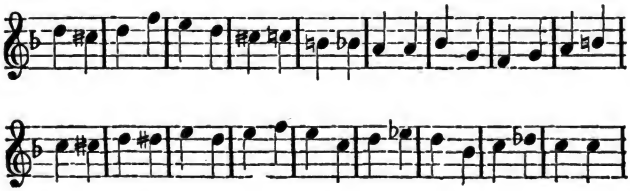
Write Practical Exercise No. 22 in Close Harmony, with Own Melody, taking especial care that the double diminished chord of the seventh (VII7) is correctly used.

PRACTICAL EXERCISE No. 22.



Write Practical Exercise No. 22 in Close Harmony, with Given Melody.

Melody of Practical Exercise No. 22.



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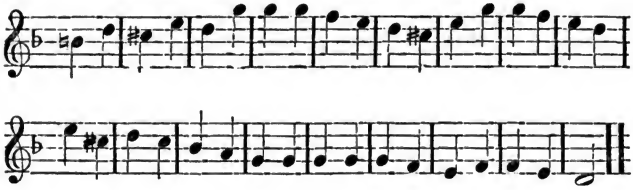
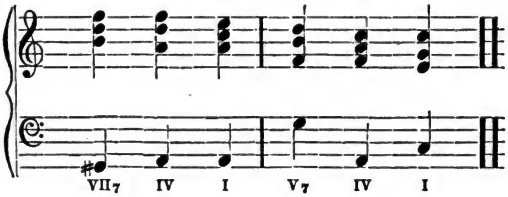


Write Practical Exercise No. 22 in Dispersed Harmony.

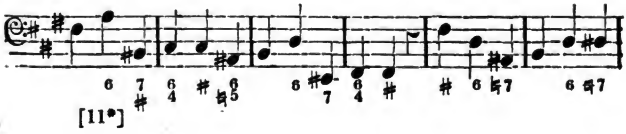
In both the chief and the double diminished chords of the seventh, the seventh can remain stationary, but must resolve when it leaves the degree of the scale on which it first appears.



In the first measure of the above example, the first chord is the double diminished chord of the seventh. The seventh is F. In the second chord the F remains. In the third chord the treble no longer has F, and so it (the treble) resolves just as it would have done if the second chord had not intervened. If several chords had intervened between the first chord and the chord which resolves the seventh, (i. e., the third chord,) it would have been correct, provided the part which has the seventh remained upon the same degree of the scale, (i. e , provided the treble had remained upon F.) In the second measure, the chief chord of the seventh is treated in the same manner.

Write Practical Exercise No. 23 in Close Harmony, with Own Melody.

PRACTICAL EXERCISE No. 23.



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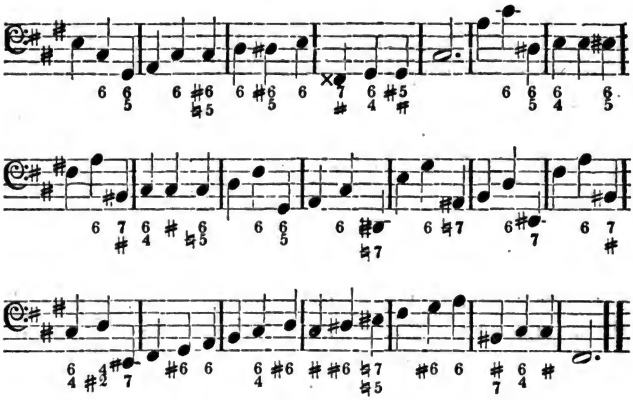
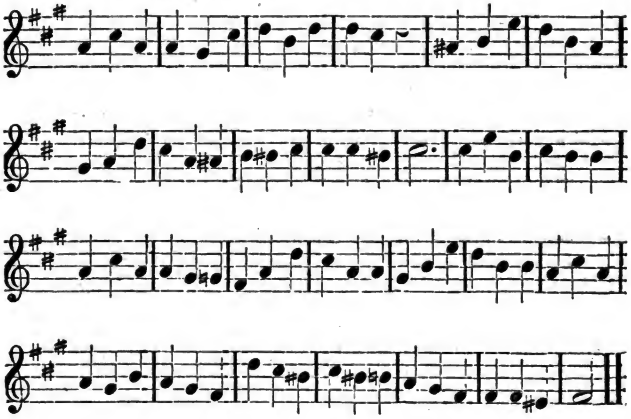


Write Practical Exercise No. 23 with Given Melody, in Close Harmony

Melody of Practical Exercise No. 23.



Write Practical Exercise No. 23 in Dispersed Harmony.

Write Practical Exercise No. 24 in Close Harmony, with Own Melody

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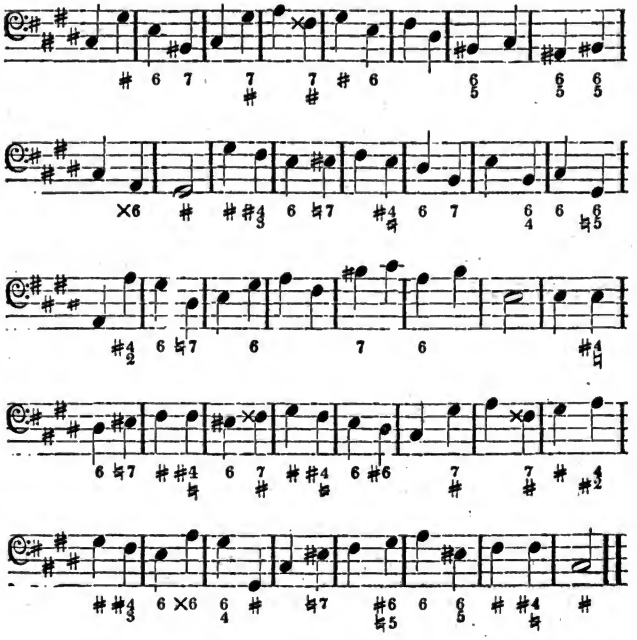
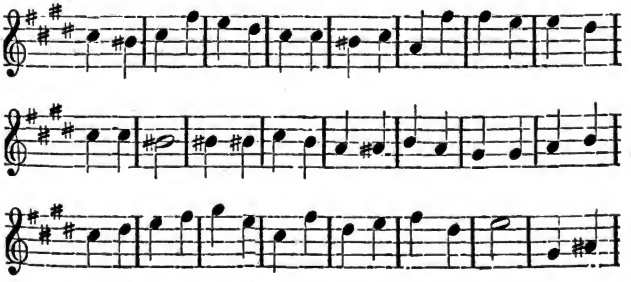
PRACTICAL EXERCISE No. 24.



Write Practical Exercise No. 24 with Given Melody, in Close Harmony.

Melody of Practical Exercise No. 24.



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